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Engraved by B. P. Gibbon.

WILLIAM HOGARTH,

From the Original by himself in the Angerstien Collection.

ANECDOTES

OF

PAINTING IN ENGLAND;

WITH SOME

ACCOUNT OF THE PRINCIPAL ARTISTS;

AND

Incidental Notes on other Arts.

ALSO,

A CATALOGUE OF ENGRAVERS

WHO HAVE BEEN BORN OR RESIDED IN ENGLAND.

COLLECTED BY THE LATE

GEORGE VERTUE;

DIGESTED AND PUBLISHED FROM HIS ORIGINAL MSS.

BY HORACE WALPOLE;

WITH ADDITIONS BY THE REV. JAMES DALLAWAY.

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A NEW EDITION, REVISED, WITH ADDITIONAL NOTES.

BY RALPH N. WORNUM.

IN THREE VOLUMES.

VOL. III.

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LONDON:

HENRY G. BOHN, YORK STREET, COVENT GARDEN.

1849.

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PRINCE RUPERT OF THE RHINE
WENCESLAU HOLLAR
JOHN EVELYN

CHAPTER XX.

PAINTERS IN THE REIGN OF GEORGE II.

WILLIAM HOGARTH.[1]

HAVING despatched the herd of our painters in oil, I reserved to a class by himself that great and original genius, Hogarth; considering him rather as a writer of comedy with a pencil, than as a painter. If catching the manners and follies of an age *living as they rise*, if general satire on vices and ridicules, familiarized by strokes of nature, and heightened by wit, and the whole animated by proper and just expressions of the passions, be comedy, Hogarth composes comedies as much as Moliere: in his Marriage à-la-mode there is even an intrigue carried on throughout the piece. He is more true to character than Congreve; each personage is distinct from the rest, acts in his sphere, and cannot be confounded with any other of the dramatis personæ. The alderman's footboy, in the last print of the set I have mentioned, is an ignorant rustic; and if wit is struck out from the characters in which it is not expected, it is from their acting conformably to their situation and from the mode of their passions, not from their having the wit of fine gentlemen. Thus there is wit in the figure of the alderman, who, when his daughter is expiring in the agonies of poison, wears a face of solicitude, but it is to save her gold ring, which he is drawing gently from her finger. The thought is parallel to Moliere's, where the miser puts

[1] Since the first edition of this work, a much ampler account of Hogarth and his works has been given by Mr. Nichols, which is not only more accurate, but much more satisfactory than mine; omitting nothing that a collector would wish to know, either with regard to the history of the painter himself, or to the circumstances different editions and variations of his prints. I have completed my list of Hogarth's works from that source of information.——

[Nichols, *Biographical Anecdotes of William Hogarth, and a Catalogue of his Works*, &c. London, 1781 and 82. See also Ireland, *Hogarth Illustrated*, London, Boydell, 1791.—W.]

out one of the candles as he is talking.[1] Moliere, inimitable as he has proved, brought a rude theatre to perfection. Hogarth had no model to follow and improve upon. He created his art, and used colours instead of language. His place is between the Italians, whom we may consider as epic poets and tragedians, and the Flemish painters, who are as writers of farce and editors of burlesque nature.[2] They are the Tom Browns of the mob. Hogarth resembles Butler, but his subjects are more universal, and amidst all his pleasantry, he observes the true end of comedy, reformation; there is always a moral to his pictures. Sometimes he rose to tragedy, not in the catastrophe of kings and heroes, but in marking how vice conducts insensibly and incidentally to misery and shame.[3] He warns against encouraging cruelty and idleness in young minds, and discerns how the different vices of the great and the vulgar lead by various paths to the same unhappiness. The fine lady in Marriage à-la-mode, and Tom Nero in the Four Stages of Cruelty, terminate their story in blood—she occasions the murder of her husband, he assassinates his mistress. How delicate and superior too is his satire, when he intimates in the College of Physicians and Surgeons that preside at a dissec-

[1] There is a well-known anecdote of John, Duke of Marlborough, that when a midnight conference was necessary with Prince Eugene, upon his arrival at the prince's tent, finding four wax tapers burning, before he spoke, he extinguished *three* of them.—D.

[2] When they attempt humour, it is by making a drunkard vomit; they take evacuations for jokes, and when they make us sick, think they make us laugh. A boor hugging a frightful frow is a frequent incident even in the works of Teniers. If there were painters in the Alps, I suppose they would exhibit Mars and Venus with a conjunction of swelled throats. I cannot deny myself the pleasure of observing that we actually possess a painter who, finishing as exquisitely as the Flemish, is a true master of comic nature. Need I say his name is Zoffanii?*

I have been blamed for censuring the indelicacies of Flemish and Dutch painters, by comparing them with the *purity* of Hogarth, against whom are produced many instances of indelicacy, and some repetitions of the same indelicacy. I will not defend myself by pleading that these instances are thinly scattered through a great number of works, and that there is at least humour in most of the incidents quoted, and that they insinuate some reflection, which is never the case of the foreigners; but can I choose but smile when one of the nastiest examples specified is from the burlesque of Paul before Felix, professedly in ridicule of the gross images of the Dutch?

[3] Hogarth did not exaggerate, for which Fielding has very justly praised him. There is not a male nor a female face that is not true to nature, voluminous as his designs are.—D.

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* [See Note to the Advertisement of the original Fourth Volume.—W.]

tion, how the legal habitude of viewing shocking scenes hardens the human mind, and renders it unfeeling. The president maintains the dignity of insensibility over an executed corpse, and considers it but as the object of a lecture. In the print of the Sleeping Judges, this habitual indifference only excites our laughter.

It is to Hogarth's honour that in so many scenes of satire or ridicule, it is obvious that ill-nature did not guide his pencil. His end is always reformation, and his reproofs general. Except in the print of the Times, and the two portraits of Mr. Wilkes and Mr. Churchill that followed, no man amidst such a profusion of characteristic faces, ever pretended to discover or charge him with the caricatura of a real person;[1] except of such notorious characters as Chartres and Mother Needham, and a very few more, who are acting officially and suitably to their professions. As he must have observed so carefully the operation of the passions on the countenance, it is even wonderful that he never, though without intention, delivered the very features of any identical person. It is at the same time a proof of his intimate intuition into nature; but had he been too severe, the humanity of endeavouring to root out cruelty to animals would atone for many satires. It is another proof that he drew all his stores from nature and the force of his own genius, and was indebted neither to models nor books for his style, thoughts or hints, that he never succeeded when he designed for the works of other men. I do not speak of his early performances at the time that he was engaged by booksellers, and rose not above those they generally employ; but in his maturer age, when he had invented his art, and gave a few designs for some great

[1] If he indulged his spirit of ridicule in personalities,* it never proceeded beyond sketches and drawings; his prints touched the folly, but spared the person. Early he drew a noted miser, one of the sheriffs, trying a mastiff that had robbed his kitchen, but the magistrate's son went to his house and cut the picture to pieces.

* I have been reproved for this assertion, and instances have been pointed out that contradict me. I am far from persevering in an error, and do allow that my position was too positive. Still some of the instances adduced were by no means caricaturas. Sir John Gonson and Dr. Misaubin in the Harlot's Progress were rather examples identified than satires. Others, as Mr. Pine's, were mere portraits, introduced by their own desire, or with their consent.

authors, as Cervantes, Gulliver, and even Hudibras, his compositions were tame, spiritless, void of humour, and never reach the merits of the books they were designed to illustrate. He could not bend his talents to think after any body else. He could think like a great genius rather than after one. I have a sketch in oil that he gave me, which he intended to engrave. It was done at the time[1] that the House of Commons appointed a committee to inquire into the cruelties exercised on prisoners in the Fleet to extort money from them. The scene is the committee; on the table are the instruments of torture. A prisoner in rags, half starved, appears before them; the poor man has a good countenance that adds to the interest. On the other hand is the inhuman gaoler. It is the very figure that Salvator Rosa would have drawn for Iago in the moment of detection. Villany, fear, and conscience are mixed in yellow and livid on his countenance, his lips are contracted by tremor, his face advances as eager to lie, his legs step back as thinking to make his escape; one hand is thrust precipitately into his bosom, the fingers of the other are catching uncertainly at his button-holes. If this was a portrait,[2] it is the most speaking that ever was drawn; if it was not, it is still finer.

It is seldom that his figures do not express the character he intended to give them. When they wanted an illustration that colours could not bestow, collateral circumstances, full of wit, supply notes. The nobleman in Marriage à-la-mode has a great air—the coronet on his crutches, and his pedigree issuing out of the bowels of William the Conqueror, add his character. In the breakfast the old steward reflects for the spectator. Sometimes a short label is an epigram, and is never introduced without improving the subject. Unfortunately, some circumstances, that were temporary, will be lost to posterity, the fate of all comic authors; and if ever an author wanted a commentary that none of his beauties might be lost, it is Hogarth[3]—not from

[1] In 1729.—*V. Brit. Topogr.* vol. i. 636.

[2] It was the portrait of Bambridge, the warden of the Fleet-prison.—*Nichols.*

[3] We cannot suppose that Fuseli, who was the enthusiastic admirer of the schools of Italy, could much respect the works of Hogarth, who treated them with

being obscure, [for he never was that but in two or three of his first prints, where transient national follies, as lotteries, freemasonry, and the South-sea were his topics] but for the use of foreigners,[1] and from a multiplicity of little incidents, not essential to, but always heightening the principal action. Such is the spider's web extended over the poor's box in a parish church; the blunders in architecture in the nobleman's seat seen through the window, in the first print of Marriage à-la-mode;[2] and a thousand in the Strollers dressing in a Barn, which for wit and imagination, without any other end, I think the best of all his works: as for useful and deep satire, that on the Methodists is the most sublime. The scenes of Bedlam and the gaming-house, are inimitable representations of our serious follies or unavoidable woes; and the concern shown by the Lord Mayor, when the companion of his childhood is brought before him as a criminal, is a touching picture, and big with humane admonition and reflection.

Another instance of this author's genius is his not condescending to explain his moral lessons by the trite poverty of allegory. If he had an emblematic thought, he expressed it with wit, rather than by a symbol. Such is that of the whore setting fire to the world in the Rake's Progress. Once, indeed, he descended to use an allegoric personage, and was not happy in it: in one of his election prints Britannia's chariot breaks down, while the coachman and footman are playing at cards on the box. Sometimes too,

satirical contempt. *Lect.* iii. p. 123—"Characteristic discrimination and humorous exuberance we admire in Hogarth, but which, like the fleeting passions of the day, every hour contributes something to obliterate; which soon become unintelligible by time, or degenerate into caricature, the chronicle of scandal, and the history book of the vulgar."—D.

[1] This elucidation, more particularly necessary to foreigners, was given in a treatise in French, by Rouquet the enameller, who was liberally paid by Hogarth. It was intended as an accompaniment to such of the prints as were sent abroad. The deficiencies in this little treatise have been so well supplied since this observation was originally made by Walpole, that there is no reason to fear that the history of Hogarth's several works will ever fall into oblivion.

1. Nichols's *Biographical Anecdotes of Hogarth*, 8vo. 1782. Second edition, with G. Steevens's additions, 1785. 2. *Hogarth Moralised*, by Trusler, 2 vols. 8vo. First edition, 1768. Second, 1791. 3. *Graphic Illustrations of Hogarth*, by S. Ireland, 8vo. 1794. 4. *Hogarth Illustrated*, by John Ireland, 8vo. 3 vols. 1798.—D.

[2] Intended to ridicule Kent, against whom Hogarth had imbibed a very strong prejudice from Sir James Thornhill.—D.

to please his vulgar customers, he stooped to low images and national satire, as in the two prints of France and England, and that of the Gates of Calais. The last indeed has great merit, though the caricatura is carried to excess. In all these the painter's purpose was to make his countrymen observe the ease and affluence of a free government, opposed to the wants and woes of slaves. In Beer-street, the English butcher tossing a Frenchman in the air with one hand, is absolutely hyperbole; and what is worse, was an afterthought, not being in the first edition. The Gin-alley is much superior, horridly fine, but disgusting.

His Bartholomew-fair[1] is full of humour; the March to Finchley, of nature; the Enraged Musician tends to farce. The Four Parts of the Day, except the last, are inferior to few of his works. The Sleeping Congregation, the Lecture on the Vacuum, the Laughing Audience, the Consultation of Physicians as a coat of arms, and the Cock-pit, are perfect in their several kinds. The prints of Industry and Idleness have more merit in the intention than execution.

Towards the latter end he now and then repeated himself, but seldomer than most great authors who executed so much.

It may appear singular that of an author whom I call comic, and who is so celebrated for his humour, I should speak in general in so serious a style; but it would be suppressing the merits of his heart to consider him only as a promoter of laughter. I think I have shown that his views were more generous and extensive. Mirth coloured his pictures, but benevolence designed them. He smiled like Socrates, that men might not be offended at his lectures, and might learn to laugh at their own follies. When his topics were harmless, all his touches were marked with pleasantry and fun. He never laughed like Rabelais at nonsense that he imposed for wit; but like Swift combined incidents that divert one from their unexpected encounter, and illustrate the tale he means to tell. Such are the hens roosting on the upright waves in the scene of the Strollers, and the devils drinking porter on the altar. The manners

[1] Southwark-fair.—D.

or *costume* are more than observed in every one of his works. The very furniture of his rooms describe the characters of the persons to whom they belong: a lesson that might be of use to comic authors. It was reserved to Hogarth to write a scene of furniture. The rake's levee-room, the nobleman's dining-room, the apartments of the husband and wife in Marriage à-la-mode, the alderman's parlour, the poet's bedchamber, and many others, are the history of the manners of the age.

But perhaps too much has been said of this great genius as an author;[1] it is time to speak of him as a painter, and to mention the circumstances of his life, in both which I shall be more brief. His works are his history; as a painter he had but slender merit.[2]

He was born in the parish of St. Bartholomew,[3] London, the son of a low tradesman,[4] who bound him to a mean engraver[5] of arms on plate; but before his time was expired he felt the impulse of genius, and felt it directed him to painting, though little apprised at that time of the mode nature had intended he should pursue. His apprenticeship was no sooner expired, than he entered into the academy in St. Martin's-lane,[6] and studied drawing from the life, in which he never attained to great excellence. It was character, the passions, the soul, that his genius was given him to copy. In colouring he proved no greater a master: his

[1] Hogarth's Harlot's Progress shows the most genius—The Marriage à-la-mode, the best painting, and the Election, the most original humour. In portrait-painting he had the highest opinion of his own excellence, and a degree of vanity equal to Kneller. A person was mentioned as having compared a musician to Handel.—"His opinion goes for nothing."—"But, Mr. Hogarth! he said that *you* were equal to Vandyck."—"Aye, there he was right enough,—and by G—d! so I know that I am; give me my own subject, and time." This anecdote is confirmed by Walpole in a letter to Mr. Montagu, vol. i. p. 239, of his *Correspondence*.—D.

[2] A contrary opinion has obtained, since his pictures have produced prices so excessively enhanced above what Hogarth himself could procure for them. The Marriage à-la-mode proudly contradicts this charge of incompetency.—D.

[3] Born 10th, baptized 28th December, 1697.—D.

[4] [Hogarth's father was a native of Westmoreland, and originally a schoolmaster; being unsuccessful, however, in this vocation, he came to London, and was here employed as a corrector of the press. He wrote his name Hogart.—W.]

[5] This is wrong; it was to Mr. Gamble, an eminent silversmith. Nichols's *Biogr. Remarks.*

[6] [Hogarth's apprenticeship expired in 1718; the academy in St. Martin's-lane was not established until some years afterwards. Hogarth maintained himself at this time by engraving plates for booksellers. See *Nichols*, &c.—W.]

force lay in expression, not in tints and chiaro-scuro. At first he worked for booksellers, and designed and engraved plates for several books; and, which is extraordinary, no symptom of genius dawned in those plates. His Hudibras was the first of his works that marked him as a man above the common; yet what made him then noticed now surprises us to find so little humour[1] in an undertaking so congenial to his talents. On the success, however, of those plates he commenced painter, a painter of portraits; the most ill-suited employment imaginable to a man whose turn certainly was not flattery, nor his talent adapted to look on vanity without a sneer.[2] Yet his facility in catching a likeness, and the method he chose of painting families and conversations in small, then a novelty, drew him prodigious business for some time. It did not last, either from his applying to the real bent of his disposition, or from his customers apprehending that a satirist was too formidable a confessor for the devotees of self-love. He had already dropped a few of his smaller prints on some reigning follies; but, as the dates are wanting on most of them, I cannot ascertain which, though those on the South-sea and Rabbit-woman prove that he had early discovered his talent for ridicule, though he did not then think of building his reputation or fortune on its powers.

His Midnight Modern Conversation was the first work that showed his command of character; but it was the Harlot's Progress, published in 1729 or 1730, that established his fame. The pictures were scarce finished, and no sooner exhibited to the public, and the subscription opened, than above twelve hundred names were entered on his book. The familiarity of the subject, and the propriety of the execution, made it tasted by all ranks of people. Every engraver set himself to copy it, and thousands of imitations were dispersed all over the kingdom. It was

[1] There is not so great a deficiency, in point of humour, as Walpole would intimate, but it was of a low character, as the subject requires, and which was lost upon a man in high life.—D.

[2] He was notwithstanding much employed, and his family groups and single portraits, generally small whole-lengths, are not unfrequent; and, in many instances, well finished. Most of these were painted before he was known to the public as a satirist.—D.

made into a pantomime, and performed on the stage. The Rake's Progress, perhaps superior, had not so much success, from want of novelty; nor indeed is the print of the Arrest equal in merit to the others.[1]

The curtain was now drawn aside, and his genius stood displayed in its full lustre. From time to time he continued to give those works that should be immortal, if the nature of his art will allow it. Even the receipts for his subscriptions had wit in them. Many of his plates he engraved himself, and often expunged faces etched by his assistants when they had not done justice to his ideas.[2]

Not content with shining in a path untrodden before,[3] he was ambitious of distinguishing himself as a painter of history. But not only his colouring and drawing rendered him unequal to the task; the genius that had entered so feelingly into the calamities and crimes of familiar life deserted him in a walk that called for dignity and grace. The burlesque turn of his mind mixed itself with the most serious subjects. In his Danae the old nurse tries a coin of the golden shower with her teeth, to see if it is true gold; in the Pool of Bethesda a servant of a rich ulcerated lady beats back a poor man that sought the same celestial remedy. Both circumstances are justly thought, but rather too ludicrous. It is a much more capital fault that Danae

[1] [The Marriage à-la-mode, superior to all that preceded it, was painted in 1744, and originally engraved in 1745 by—G. Scotin, B. Baron, and S. F. Ravenet, each engraver executing two plates.—W.]

[2] His principal assistants were—French engravers: Ravenet, Scotin, and Grignion—English: Sullivan and Baron. The plates said to be engraved by himself only, are very freely, but not delicately finished.—D.——[Ravenet would not allow Hogarth to touch any plate which bore his name.—W.]

[3] Commending the good sense which Gainsborough had shown in declining to attempt historical painting, Sir J. Reynolds draws a comparison:—"Our excellent Hogarth, with all his extraordinary talents, was not blessed with this knowledge of his own deficiency; or of the bounds which were set to the extent of his own powers. After this admirable artist had spent the greatest part of his life in an active, busy, and we may add successful attention to the ridicule of life; after he had invented a new species of dramatic painting, in which probably he never will be equalled, and had stored his mind with infinite materials to explain and illustrate the familiar scenes of common life, which were generally, and ought to have been always, the subject of his pencil: he very imprudently, or rather presumptuously, attempted the great historical style, for which his habits had by no means qualified him: he was, indeed, so entirely unacquainted with the principles of this style, that he was not even aware that any artificial preparation was at all necessary. It is to be regretted that any part of the life of such a genius should be fruitlessly employed."—D.

herself is a mere nymph of Drury. He seems to have conceived no higher idea of beauty.

So little had he eyes to his own deficiencies, that he believed he had discovered the principle of grace. With the enthusiasm of a discoverer he cried, Eureka! This was his famous line of beauty, the groundwork of his *Analysis*, a book that has many sensible hints and observations,[1] but that did not carry the conviction nor meet the universal acquiescence he expected. As he treated his contemporaries with scorn, they triumphed over this publication, and imitated him to expose him. Many wretched burlesque prints came out to ridicule his system. There was a better answer to it in one of the two prints that he gave to illustrate his hypothesis. In the Ball, had he confined himself to such outlines as compose awkwardness and deformity, he would have proved half his assertion; but he has added two samples of grace in a young lord and lady, that are strikingly stiff and affected. They are a Bath beau[2] and a county beauty.

But this was the failing of a visionary. He fell afterwards into a grosser mistake. From a contempt of the ignorant virtuosi of the age, and from indignation at the impudent tricks of picture-dealers, whom he saw continually recommending and vending vile copies to bubble collectors, and from having never studied, indeed having seen, few good pictures of the great Italian masters, he persuaded

[1] *The Analysis of Beauty, written with a view of fixing the fluctuating principles of Taste*, 4to. 1753, *with two large miscellaneous engravings*. Hogarth was positively without learning; but he availed himself of the assistance of learned friends to correct his scarcely legible text—Townley, the head-master of Merchant Tailors' school, Dr. Morell, and the Chancellor Hoadley, who wrote for him the clever verses affixed to the Rake's Progress. Burke and R. P. Knight have since investigated the principles of taste, founding them upon philosophical discussion and classical literature; and Hogarth's attempt has sunk into a neglect which it does not merit. A translation of it into Italian soon appeared, dedicated to Miss Diana Molyneux, of Teversall, Notts. *Analisi della Bellezza, con figure, Livorno*, 1761. After the publication of this work, Hogarth began *A History of the Arts*, which he intended to be a supplement to it, and in which he had proceeded only so far as to write a quibbling dedication to "Nobody."—D.

[A German translation of *The Analysis*, was printed at Berlin in 1754—*Zergliederung der Schoenheit, die schwankenden Begriffe von dem geschmack festzusetzen*, von C. Mylius. 4to.—W.]

[2] In the original plate, that figure represented the present king, then prince; but he was desired to alter it. The present figure was taken from the last Duke of Kingston; yet, though like, is stiff, and far from graceful.

himself that the praises bestowed on those glorious works were nothing but the effects of prejudice. He talked this language till he believed it; and having heard it often asserted, as is true, that time gives a mellowness to colours and improves them, he not only denied the proposition, but maintained that pictures only grew black and worse by age, not distinguishing between the degrees in which the proposition might be true or false. He went farther: he determined to rival the ancients, and unfortunately chose one of the finest pictures in England as the object of his competition. This was the celebrated Sigismonda of Sir Luke Schaub,[1] now in the possession of the Duke of Newcastle, said to be painted by Correggio, probably by Furino,[2] but no matter by whom. It is impossible to see the picture or read Dryden's inimitable tale, and not feel that the same soul animated both. After many essays Hogarth at last produced *his* Sigismonda; but no more like Sigismonda, than I to Hercules. Not to mention the wretchedness of the colouring, it was the representation of a maudlin strumpet just turned out of keeping, and with eyes red with rage and usquebaugh, tearing off the ornaments her keeper had given her. To add to the disgust raised by such vulgar expression, her fingers were blooded[3] by her lover's heart that lay before her like that of a sheep's for her dinner. None of the sober grief, no dignity of suppressed anguish, no involuntary tear, no settled meditation on the fate she meant to meet, no amorous warmth turned holy by despair; in short, all was wanting that should have been there; all was there that such a story would have banished from a

[1] At the sale of Sir Luke Schaub's pictures in 1758, *this Sigismunda* was purchased by Sir Thomas Sebright for 404*l.* 5*s.*—D.

[2] [Correggio had no pupil or imitator of this name: Il *Soiaro* probably is meant. Francesco Furini of Florence painted Nymphs and Magdalens, but not in the style of Correggio.—W.]

[3] In the biographic Anecdotes of Hogarth it is said that my memory must have failed me, for that on repeated inspection it is evident that the fingers *are* unstained with blood. Were they always so? I saw it when first painted, and bloody they were. In p. 46 it is confessed that upon the criticism of one connoisseur or another the picture was so altered, that an old friend of Mr. Hogarth scarce knew it again.——

In the second edition, Mr. Nichols says, "The fingers of Sophonisba were originally stained with blood This indelicate and offensive circumstance was pointed out by an intelligent friend to Hogarth, who effaced it, but not without reluctance." —8vo. 2d. Edit. p. 68.—D.

mind capable of conceiving such complicated woe; woe so sternly felt and yet so tenderly. Hogarth's performance was more ridiculous than any thing he had ever ridiculed. He set the price of 400*l.* on it, and had it returned on his hands by the person for whom it was painted.[1] He took subscriptions for a plate of it, but had the sense at last to suppress it. I make no more apology for this account than for the encomiums I have bestowed on him. Both are dictated by truth, and are the history of a great man's excellences and errors. Milton, it is said, preferred his *Paradise Regained* to his immortal poem.

The last memorable event of our artist's life was his quarrel with Mr. Wilkes, in which, if Mr. Hogarth did not commence direct hostilities on the latter, he at least obliquely gave the first offence by an attack on the friends and party of that gentleman. This conduct was the more surprising, as he had all his life avoided dipping his pencil in political contests, and had early refused a very lucrative offer that was made to engage him in a set of prints against the head of a court-party. Without entering into the merits of the cause, I shall only state the fact. In September 1762, Mr. Hogarth published his print of the Times. It was answered by Mr. Wilkes in a severe North-Briton. On this the painter exhibited the caricatura of the writer. Mr. Churchill, the poet, then engaged in the war, and wrote his epistle to Hogarth, not the brightest of his works, and in which the severest strokes fell on a defect that the painter had neither caused nor could amend—his age;[2] and which, however, was neither remarkable nor decrepit; much less had it impaired his talents, as appeared by his having composed, but six months before, one of his most capital works, the satire on the Methodists. In revenge for this epistle, Hogarth caricatured Churchill under the form of a canonical

[1] Sir Richard, afterwards Lord Grosvenor.—D.

[2] He worked on the print of characters and caricatura, only a few days before his death. That it was occasioned by the *Tomahawk* criticisms of Wilkes, (*N.B.* No. 15); and Churchill's *Epistle*, cannot be implicitly credited; but that it was accelerated by vexation so caused, is physically certain. We hear of famous men, who are said to have owed their hurried departure to inadequate causes. The poet and his former friend found their grave, one a short month only before the other!—D.

bear, with a club and a pot of porter—*et vitulâ tu dignus et hic*:—never did two angry men of their abilities throw mud with less dexterity.

Mr. Hogarth, in the year 1730, married the only daughter of Sir James Thornhill,[1] by whom he had no children. He died of a dropsy in his breast at his house in Leicester-fields, October 26, 1764.[2]

He sold about twenty-four of his principal pictures by auction in 1745. Mr. Vincent Bourne addressed a copy of Latin hendecasyllables to him on his chief pictures; and Roquet, the enameller, published a French explanation, though a superficial one, of many of his prints, which, it was said, he had drawn up for the use of Marshal Belleisle, then a prisoner in England.

As I am possessed of the most complete collection of his prints that I believe exists, I shall for the use of collectors give a catalogue of them. Most of them were assembled by Mr. Arthur Pond, and some of them probably are now no where else to be found. I have added every other print that I could discover to have been designed or engraved by him. He had kept no suite himself, and had forgotten several in which he had been concerned. He gave me

[1] Jane Thornhill was twenty-one years old when she was married to Hogarth. She died in 1789, aged eighty. By her husband's will she received the sole property of his plates, and the copyright by an Act of Parliament was secured for twenty years after his death, when an advertisement appeared in 1765, "of Prints published by the late W. Hogarth, genuine impressions of which are to be had of Mrs. Hogarth, at her house in Leicester Fields, at the price of Thirteen Guineas." Each print was priced. There were seventy-two in the whole set. In the decline of life she became nearly destitute, and received, by the recommendation of his late majesty, an annuity of 40*l.* from 1787 to 1789, from the funds of the Royal Academy.—D.

[2] Hogarth was buried in the churchyard of Chiswick, where a tomb, with the subjoined inscription, is now, or was lately, in a state of neglect and decay.

"Farewell, great painter of mankind!
Who reach'd the noblest point of art;
Whose pictured morals charm the mind
And through the eye, correct the heart.
If Genius fire thee, reader, stay;
If Nature touch thee, drop a tear;
If neither move thee, turn away,
For Hogarth's honoured dust lies here."—D. GARRICK.

Another epitaph was offered by DR. JOHNSON.

"The hand of him here torpid lies,
That drew th' essential form of grace;
Here closed in death, th' attentive eyes,
That saw the manners in the face."—D.

what few sketches had not been forced from him by his friends, particularly the Committee above-mentioned, and the first thoughts for Industry and Idleness.

REMARKS ON PAINTINGS BY HOGARTH.

HOGARTH is the peculiar property of our own country. The coarse personal satire which was exhibited, on various occasions, by Salvator Rosa, and Spagnoletto, and the vulgar representations of scenes and individuals by the Flemish and Dutch masters, have no analogy, either in their intention or composition, with the works of Hogarth, which were destined to excite moral reflections, and to correct gross and popular abuses, or the absurdities of the prevailing fashions.

Of such a man, since his death, his minute personal history, and that of his works (even the least considerable), has been collected with extraordinary industry. Whether that industry was excited by attachment to Hogarth's memory, or the gratification which arises from possessing that which another man does not possess, may be somewhat problematical. *Memoranda undique congesta!* To repeat them at length is unnecessary, and to add to them more difficult. All that the Editor will attempt is, to condense them, by concisely applying the circumstances to the pictures, for more general information. It appears to be expedient to treat of Hogarth, separately, as a painter, and to enumerate his *pictures*, which have or have not been engraved; and to refer the anecdotes of his *prints*, to the list given by Walpole from his own collection, by a comparison with others, which have been since made. In vain should we seek among the satirical compositions of any other painter, for representations of the follies or vices of mankind, expressed with a greater degree of variety and force than most men could conceive them.

Synopsis of principal Paintings by Hogarth, compiled from Gilpin, Nichols, Ireland, &c., with Prices paid to Hogarth.

Scene in the Beggar's Opera, 1725. Portraits introduced, Walker and Miss Fenton, as the original Macheath and Polly. 35*l.* Purchased by the Duke of Leeds; now in the possession of J. W. Steers, Esq.

Sarah Malcolm, 1732, 5*l.* 5*s.* Hon. H. Walpole. At Strawberry-hill.[1]

The Harlot's Progress. Six pictures, 1733-1734. Portraits introduced, Dr. Misaubin, Colonel Charteris, Mother Needham, and Sir John Gonson, a magistrate. Sold at his auction in 1745, for 14*l.* 14*s.* each. Purchased by Alderman Beckford. Burned at Fonthill in 1755.

The Rake's Progress. Eight pictures, 1735. Portraits introduced, Figg a Prize Fighter, Dubois a Fencing Master, Bridgeman, the King's Gardener, and Handel. Sold as above, for 22 guineas each. Purchased by Alderman Beckford; now in the possession of J. Soane, Esq.; purchased for 598*l.* Mr. Fullarton had given 842*l.* 10*s.*

Distressed Poet, 1735. Pope beating Curle, the Bookseller, in a picture introduced. Given by Hogarth to Mrs. Ward; now in the possession of Earl Grosvenor.

Modern Midnight Conversation, 1735. Portraits introduced, Orator Henley, and Lawyer Kettleby.

The Pool of Bethesda, and The Good Samaritan, 1736. Given by Hogarth to St. Bartholomew's Hospital.

The Sleeping Congregation, 1736. Portrait introduced, Dr. Desaguliers, the Preacher. Purchased by Sir Edward Walpole.

Strolling Actresses, 1736. 27*l.* 6*s.* Pur-

[1] [Dallaway's Edition of these Anecdotes was published in 1828, and many of these pictures have doubtless since that time changed their owners.—W.]

chased by Sir Edward Walpole; now in the possession of Mr. Wood, of Littleton.

The Four Parts of the Day, 1738. Portrait introduced, in Night, Sir Thomas de Viel, a Freemason. The two first, 78*l.* 15*s.* Purchased by the Duke of Ancaster; now in the possession of Lord Gwydir. The two second, 48*l.* 6*s.* Purchased by Sir W. Heathcote.

Taste in High Life, 1742. Portraits introduced, Lord Portmore, and Desnoyer, a Dancing Master. 63*l.* 10*s.* Purchased by Miss Edwardes; now in the possession of Mr. Birch.

Marriage à-la-mode. Six pictures, 1745. Portraits introduced, in the fourth picture, Mrs. Lane, (Lady Bingley,) adoring Carestini. Mr. Fox Lane, (her husband) asleep. Mr. Michel the Prussian Ambassador, and Weideman the German-flute player. Sold at his auction in 1750, for 126*l.* Purchased by Mr. Lane of Hillingdon; afterwards by Mr. Angerstein for 1,000*l.*; now in the National Gallery.[1]

The Gate of Calais, 1749. Portrait introduced, Pine the Engraver, as the Friar; now in the possession of the Earl of Charlemont.

The March of the Guards to Finchley, 1750. Given by Hogarth to the Foundling Hospital.

Pharaoh's Daughter, 1752. Given by Hogarth to the Foundling Hospital.

Paul before Felix, 1752. Given by Hogarth to Lincoln's-inn Hall.

An Election. Four pictures: 1. Canvassing; 2. Polling; 3. Chairing; 4. Dinner. 1755. Portraits introduced, Bubb Doddington, the successful Candidate. The Duke of Newcastle looking out of the Treasury window. Purchased by Mr. Garrick; now in the possession of J. Soane, Esq. who gave 1,732*l.* 10*s.* for them in 1823.

The High Priests and Servants sealing the Tomb; 2. The Three Maries; 3. Ascension of Christ. Altar pictures, 1755. Purchased by the Churchwardens for 500*l.* Church of St. Mary Redcliffe, Bristol.

Henry VIII. and Anne Boleyne. Painted for Jonathan Tyers, at Vauxhall. Uncertain.

Miscellaneous Subjects of uncertain date, chiefly exhibited in the British Institution in 1814.

Southwark Fair. At Valentines, in Essex.

The Politician. Earl of Essex.

Falstaff enlisting his Recruits. Mr. Garrick: sold in 1814 for 46*l.* 14*s.*

Orator Henley christening a Child. The late R. P. Knight, Esq.

The Conquest of Mexico, performed before the Duke of Cumberland, at Mr. Conduit's. Earl of Upper Ossory.

Politicians at Old Slaughter's Coffee-house, W. Lambert, Dr. Mounsey, and Old Slaughter. Purchased in 1817 for 157*l.* 10*s.*

Lady's Last Stake. Earl of Charlemont.

The Wanstead Assembly. Painted for Lord Tylney, and formerly at Wanstead-house.

Bethlehem Hospital. Mr. Jones.

Committee of the House of Commons upon the Fleet Prison: a Sketch. Earl of Carlisle.

Sigismonda. Mr. Anderdon.

Boy and Kite. Earl Grosvenor.

A Sketch, in oil, of a memorable occurrence which took place in the Banking-house of Child and Co. Sold at the auction of Mr. George Baker, for 60*l.* 18*s.* in 1825.

Portraits, or Conversation Pieces.

Himself, with his favourite pug-dog *Trump*. Mr. Angerstein, National Gallery. (Painted in 1745.)

Himself, painting the figure of Comedy. Marquis Camden.

Himself, in a tye-wig. Mr. S. Ireland.

Himself, in a hat.

The family of R. Graham, Esq. a conversation. R. Graham, Esq.

Mr. and Mrs. Garrick. He sits at a

[1] [These pictures were finished in 1744, and sold by auction, with their frames, which had cost Hogarth 4 guineas each, June 6, 1750, for 110 guineas, to Mr. Lane, of Hillingdon, near Uxbridge. Mr. Lane bequeathed them to Colonel Cawthorne, who sold them in 1797 to Mr. Angerstein (*Ireland*), with whose collection they were purchased for the National Gallery in 1824.—W.]

writing-table as composing a prologue, and Mrs. Garrick interrupts him in his reverie. Purchased at the auction for 74*l.* 14*s.* by Mr. Locker, of Greenwich Hospital, 1823.
Frances Berkeley, Lady Byron.
Captain Coram, who instituted the Foundling Hospital. The Foundling Hospital.
Miss Lavinia Fenton, (Duchess of Bolton.) G. Watson, Esq.
Mr. Parker.
James Gibbs, (Architectus.)
Herring, Archbishop of Canterbury. Lambeth Palace.
Mr. Huggins, with the bust of Ariosto.
Mr. Garrick in the character of Richard III. Purchased for 200*l.* Lord Feversham.
Family of Mr. Western, of Rivenhall, Essex.
J. Martin, Esq.
H. Fox, Lord Holland. Lord Holland.
James Caulfield, Earl of Charlemont. Lord Charlemont.
Hoadley, Bishop of Winton.
Mrs. Hoadley, his wife.
Miss Rich. J. Hawkins, Esq.
Martin Folkes, Esq.
Family of Sir Andrew Fountaine. A. Fountaine, Esq.
Studies of his Servants. W. Collins, Esq.
A Fishing Party—Family Portraits. T. J. Mathias, Esq.
A Musical Party—Portraits of Mr. Mathias's Family. The same.
Small whole-length of Broughton, the Prize Fighter. Marquis Camden.
John Pine, Engraver. Mr. Ranby, Surgeon.

Fifty original pictures by Hogarth were exhibited in the British Institution, in 1814. In the preface (by the late R. P. Knight), it is observed that "the merits of Hogarth are known to the public more from his prints than his paintings: both deserve our attention. His pictures often display beautiful colouring as well as accurate drawing; his subjects generally convey useful lessons of morality, and are calculated to improve the man as well as the artist; and he teaches with effect, because he delights while he instructs. It has been said of him, that in his pictures he composed comedies; his humour never fails to excite mirth, and it is directed against the fit objects of ridicule or contempt. The powers of his pencil were seldom perverted to personal attack; the application of his satire was general, and the end which he aimed at was the reformation of folly or vice." The works of this master abound in true humour, and satire, which in general is well directed; they are admirable moral lessons, and afford a fund of entertainment suited to every circumstance, which shows them to be just copies of nature.

Of his merits as a painter, Gilpin has given a long criticism (*Essay on Prints*, 2d Edit. p. 120), and the following are extracted from many striking observations:—"Hogarth was not a master of drawing. Of the muscles and anatomy of the head and hands he had a perfect knowledge; but his trunks are often badly mounted, and his heads ill set on. I tax him with plain bad drawing. I speak not of the niceties of anatomy and elegance of outline; of these, indeed, he knew nothing, nor were they of use in that mode of design which he cultivated; and yet his figures on the whole are inspired with so much life and meaning, that the eye is kept in good humour, in spite of its inclination to find fault."

"The author of the *Analysis of Beauty*, it might be supposed, would have given us more instances of grace, than we find in the works of Hogarth; which shows strongly that theory and practice are not always united. Many opportunities his subjects naturally afford of introducing graceful attitudes, and yet we have very few examples of them. With instances of picturesque grace his works abound." "Of his expression, in which the force of his genius lay, we cannot speak in terms too high. In every mode of it he was truly excellent. The passions he thoroughly understood, and all the effects they produce in every part of the human frame. He had the happy art also of conveying his ideas with the same precision with which he conceived them. All his heads are cast in the very mould of nature. Hence, that endless variety which is displayed through his works; and hence it is, that the difference arises between his heads,

and the affected caricaturas of those masters who have sometimes amused themselves with patching together an assemblage of features from their own ideas." Barry's opinions as they concern art, are always forcible, and entitled to respect. He observes, (*Works*, vol. ii. p. 285, 4to.) "that Hogarth's little compositions, considered as so many dramatic representations, abounding with humour, character, and extensive observations of various incidents of low, faulty, or vicious life, are very ingeniously brought together, and frequently tell their own story with more facility, than is often found in many of the elevated and more noble inventions of Raphael, and other great men; yet it must be honestly confessed, that in what is called knowledge of the figure, foreigners have justly observed, that Hogarth is often so raw and uninformed, as hardly to deserve the name of an artist. But this capital defect is not often perceivable, as examples of the naked and elevated nature but rarely occur in his subjects, which are for the most part filled with characters, that in their nature tend to deformity; besides, his figures are small, and the junctures and other difficulties of drawing that might occur in their limbs, are artfully concealed with their clothes, rags, &c. But what would atone for all his defects, even if they were twice told, is his admirable fund of invention, ever inexhaustible in his resources; and his satire, which is always sharp and pertinent, and often highly moral, was (except in a few instances where he weakly and meanly suffered his integrity to give way to his envy) seldom or never employed in a dishonest or unmanly way." Nor was Hogarth unpraised by his contemporary poets, in earlier life; and even Churchill, with the bitterest sarcasms against the man, gives ample and just commendation to the artist.

The classical Vincent Bourne has addressed some very elegant hendecasyllables to Hogarth upon his Harlot's Progress, in which is one of his happiest compliments.

Ad G. H.

"Qui mores hominum improbos, ineptos
Incidis, nec ineleganter, æri.
Derisor lepidus, sed et severus,
Corrector gravis, at nec invenustus,
Seu pingis meretricios amores,
Et scenas miseræ vicesque vitæ, &c.
Macte o eja age! macte sis amicus,
Virtuti: vitiique quod notâris
Pergas pingere, et exhibere coram.
Censura utilior tua æquiorque
Omni vel satirarum acerbitate
Omni vel rigidissimo cachinno!"

He was distinguished, likewise, in the *Description of the Congenial Club*, by Swift, who exclaims with the ardour of the satirist—

"How I want thee! humorous Hogarth!
Thou, I hear a pleasant rogue art!
Were but you and I acquainted,
Every monster should be painted:
You should try your graving tools
On this odious group of fools.
Draw the beasts, as I describe them;
Form their features, while I gibe them;
Draw them like; for I assure ye
You will need no *caricatura;*
Draw them so, that we may trace
All the soul in every face."

CATALOGUE OF MR. HOGARTH'S PRINTS.[1]

CLASS I.—MISCELLANEOUS.

1. W. Hogarth, engraver, with two figures and two Cupids, April 28, 1720.

2. His own cypher, with his name under it at length; a plate he used for his books.

3. His own head in a cap, oval frame, his pug dog, and a pallet with the line of beauty, &c. inscribed Gulielmus Hogarth. Se ipse pinxit et sculpsit, 1749. A square print.[2]

4. His own portrait, sitting, and painting the Muse of Comedy. Head profile, in a cap. The Analysis of Beauty on the floor. W. Hogarth, Serjeant-painter to his Majesty. The face engraved by W. Hogarth, 1758.

5. The same; the face retouched, but not so like as in the preceding. Comedy also has the face and mask marked with black, and inscribed,

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[1] A few preliminary observations will occur, before any are added, concerning this list, separately considered. Several others have been made, which offer a competion with those which Walpole collected, and which are now at Strawberry-hill, containing 162 prints.——[Dispersed, Jan. 23, 1842.*—W.]

Mr. King's 109, Sir J. W. Lake's 251, and Mr. G. Baker's 84, were dispersed by sale. His majesty's collection, made for him when Prince of Wales, by Mr. Colnaghi, of Pall-mall, which is most numerous and excellent.

Mr. Charles Rogers's, which has all the political prints, 226, descended to, and are preserved by W. Cotton, Esq. A complete set of Hogarth sold at Mr. Gulston's sale for 145 guineas, in 1786. Mr. Ingham Forster's, collected by Capt. Bailie, in three vols. fol. for 100*l.* These were superior to Walpole's in point of number, and equal in excellence and curiosity. Some of these collections were valuable for first impressions, and none more so than those of Mr. Rogers. Others, as they included all the variations subsequently made to almost every plate, either in progress, or a new edition. Since Hogarth's death, his genius has been justly estimated; and it would have been well rewarded, had he received during his lifetime one-half of what his works have produced. "HOGARTH! who was compelled to dispose of works of infinite, and till then, unimagined excellence, by the disgraceful modes of raffle or auction; and who, in his ironical way, gave his opinion of public patronage by dedicating one of his most beautiful prints to the King of Prussia, as a patron of the arts."—Opie's *Lect.* p. 96.

His maintenance was gained chiefly by the sale of his prints, for which he received subscriptions, and gave engraved tickets, humorously designed. The prints were so greatly in demand, generally as furniture, that each plate required retouching, not unfrequently. Of this opportunity he freely availed himself to erase, and supply subjects of satire which the more recent times offered to his observation. He sometimes changed the dresses. So ignorant was he of common orthography, that there is scarcely an inscription under any print properly spelled; and this occurs even in the Analysis of Beauty. The mere love of individually possessing, has elicited ridiculously large prices for impressions from the lids of tankards and tobacco-boxes, engraved whilst he was apprenticed to a silversmith, without the least intrinsic merit.

The following publications have appeared:—1. *Hogarth Restored.* His whole works, engraved by Thomas Cook, imp. fol. 1801. 2. The genuine works of W. Hogarth, engraved under the superintendence of Heath, with explanations by J. Nicholls, 4to. 24 numbers, at 1*l.* 1*s.* each. 3. The same, with notes by G. Steevens and J. Nichols, 2 vols. 4to. 1820.—D.

[2] Etching before the letter, 25*l.* 4*s.* *Baker.*—D.
[Sold for 3*l.* 15*s.* at the Strawberry-hill sale.—W.]

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* [They were sold in lots, together with many original sketches and designs by Hogarth, for 377*l.* 15*s.* The twelve prints of the Industrious and Idle Apprentices, together with the original designs, alone brought 111*l.* 6*s.*—W.]

Comedy, 1764. No other inscription but his name, William Hogarth.

5. His own head with a hat on; mezzotinto. Weltdon and Hogarth, pinx. Charles Townley, fecit. 1781.

6. People in a shop, under the King's arms; Mary and Ann Hogarth. A shop-bill.

7. Small oval print for the Rape of the Lock; for the top of a snuff-box.[1]

8. An emblematic print representing Agriculture and Arts. Seems to be a ticket for some society.

9. A coat of arms, with two slaves and trophies. Plate for books.

10. A foreign coat of arms, supporters a savage and angel. Ditto.

11. A griphon with a flag. A crest.

12. Another coat of arms, and two boys as terms.

13. A Turk's head. A shop-bill.

14. An Angel holding a palm in the left hand. Ditto.

15. A small Angel, almost the same as the preceding.

16. Lord Aylmer's coat of arms.

17. Two ditto, of the Duchess of Kendal.

18. A shop-bill, representing Trade and arms of Florence.

19. A ticket for the benefit of Milward, the tragedian.

20. A ticket for a burial.

21. A large oval coat of arms, with terms of the Four Seasons.

22. Capt. Coram and the children of the Foundling-hospital. A ticket.[2]

23. Five Muscovites. Small plate for a book of travels.

24. Music introduced to Apollo by Minerva, 1727.[3] Frontispiece to some book, music, or ticket for a concert.

25. Minerva sitting and holding the arms of Holland, four Cupids round her. Done for the books of John Holland, herald-painter.

26. Christ and his Disciples; persons at a distance carried to an hospital. "Inasmuch as ye have done it unto one of the least of these my brethren, ye have done it unto me."—*St. Matt.* xxv. ver. 40. W. Hogarth, inv. C. Grignion, sculp. Ticket for a charity.

27. Another, almost the same as the preceding, but with a view of the London-hospital.

28. Another, with the arms of the Duke of Richmond.

29. Seven small prints for Apuleius's Golden Ass. W. Hogarth inv. et sculp. On some, W. Hogarth fec.

36. Gulliver presented to the Queen of Babilary. W. Hogarth inv. Ger. Vandergucht sculp. It is the frontispiece to the Travels of Capt. John Gulliver.

37. Five small prints for the translation of Cassandra. W. Hogarth inv. et sculp.

42. Six larger for Don Quixote. W. Hogarth inv. et sculp.

48. Two small for Milton. W. Hogarth inv. et sc.

50. Frontispiece to Terræ-filius. W. Hogarth fec.

51. Frontispiece to Tom Thumb. W. Hogarth inv. Ger. Vandergucht sc. There is some humour in this print.

52. Frontispiece to the Humours of Oxford. W. Hogarth inv. Ger. Vandergucht sc.

53. Judith and Holofernes. *Per vulnera servor Morte tuâ vivens.* W. Hogarth inv. Ger. Vandergucht sc. A frontispiece.

54. Perseus, and Medusa dead, and Pegasus. Frontispiece to the books of the entertainment of Perseus and Andromeda. W. H. fec.

55. A monk leading an ass with a Scotch man and woman on it. Headpiece to the Jacobite's Journal. Though this was done in 1748, I place it here among his indifferent prints.

56. Twelve prints to Aubrey de la Motray's Travels. His name to each. The thirteenth has Parker scul.

68. Fifteen head-pieces for Beavere's Military Punishments of the Ancients; but scarce any copies have these plates.

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[1] Not designed for any edition of it. Probably the most rare, and certainly among the worst of his engravings.—D.

[2] No. 22. Very rare.—D.

[3] No. 24. Scarce, 10*l.* *Baker.*—D.

Class II.—Portraits.

1. The Right Hon. Frances Lady Byron. Whole length, mezzotinto. W. Hogarth pinx. J. Faber fec. 1736.

2. The Right Hon. Gustavus, Lord Viscount Boyne, &c. &c. Whole length, mezzotinto. W. Hogarth pinx. Andrew Miller fecit. A very bad print, done in Ireland.

3. Martin Folkes. Half length, engraved. Mine is a proof, and has no inscription.

4. Sarah Malcolm, executed in 1732, for murdering her mistress and two other women; drawn in Newgate. W. Hogarth (ad vivum) pinxit et sculpsit. This woman put on red to sit to him for her picture two days before her execution. I have the original.

5. Simon, Lord Lovat, drawn from the life, and etched in aquafortis by William Hogarth, 1746.[1]

6. Mr. Pine, in the manner of Rembrandt. Mezzotinto, by McArdell.[2]

7. Another leaning on a cane, an unfinished mezzotinto.

8. Captain Thomas Coram, who obtained the charter for the Foundling-hospital. Mezzotinto, by McArdell.[3]

9. Jacobus Gibbs, architectus. W. Hogarth delin. J. McArdell fec. partly mezzotinto, partly graved.

10. Daniel Lock, Esq. mezzotinto. Wm. Hogarth pinx. J. McArdell fecit.

11. Benjamin Hoadley, Bishop of Winchester. W. Hogarth pinx. B. Baron sculp.

12. A small oval of ditto.

13. Thomas Herring, Archbishop of Canterbury. W. Hogarth p. B. Baron sc.[4]

14. Mr. Garrick,[5] in the character of Richard III. Painted by Wm. Hogarth; engraved by Wm. Hogarth and C. Grignion.

15. T. Morell, S. T. P. S. S. A. W. Hogarth delin. James Basire sculp.

16. Mr. Huggins, with a bust of Ariosto. Small round.

17. Henry Fielding, ætatis 48. W. Hogarth del. James Basire sculp.[6]

18. John Wilkes, Esq. Drawn from the life and etched in aquafortis by Wm. Hogarth.[7]

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[1] The original portrait is painted upon a deal board, 30 inches by 25, taken whilst Lord Lovat was detained for three days at the White-hart-inn, Barnet, by a pretended illness. His physician purposely introduced Hogarth. Lord L. is represented as sitting in conversation, and relating on his fingers the number of the rebel forces, and his command in the battle of Culloden. The coarse expression and lineaments of his features are given with much character and force. Hogarth afterwards placed, in the picture only, a device for a coat of arms. Quarterly—1, a gibbet; 2, a halter; 3, a block; 4, two axes crossways. Omitted in the print, price one shilling. For a proof before the letter, 5*l.* 5*s.* *Baker.*—D.—[This print was bought at the Strawberry-hill sale for 6*l.* 15*s.* for the British Museum.—W.]

[2] No. 6. John Pine, engraver (introduced into the scene before the gates of Calais), who engraved and executed the beautiful and unique edition of Horace, entirely upon copper plates, 2 vols. large 8vo.—D.

[3] No. 8. The original, from which this is taken, is the best specimen of the painter's talent.—D.

[4] No. 13. A proof engraved by Baron, 10*l.* *Baker.*—D.

[5] Mr. Garrick had several of Hogarth's paintings, and the latter designed for him, as president of the Shakspeare Club, a mahogany chair, richly carved, on the back of which hangs a medal of the poet, carved by Hogarth, out of a piece of the mulberry-tree planted at Stratford by Shakspeare.

[6] No. 17. This frontispiece to Fielding's works was finished by Hogarth from recollection only. A firm friendship subsisted between these two men of genius, but opportunities of taking a likeness of Fielding were neglected; before it was too late the attempt was made, and Fielding's friends were satisfied. Hogarth had no assistance but from his own tenacious memory.—D.

[7] No. 18. Wilkes, who always jested at his own ugliness, used to say that, *in*

19. The Bruiser, C. Churchill in the character of a Russian Hercules, &c. A Dutch dog pissing on the Epistle to Hogarth: a pallet, the North-Britons and a begging-box to collect subscriptions for them. Designed and engraved by W. Hogarth.

20. The same; but over the pallet lies a political print, in which the painter is correcting Churchill and Wilkes in the characters of a bear and monkey. Other satirical emblems behind.

Class III.—Comic and Serious Prints.

1. A burlesque on Kent's altar-piece at St. Clement's, with notes.[1] It represents angels very ill drawn, playing on various instruments.

2. A midnight modern conversation.[2]

3. Twelve prints for Hudibras, the large set.

4. The small set, containing seventeen prints, with Butler's head.

5. A woman swearing a child to a grave citizen, with twelve English verses. W. Hogarth pinx. J. Sympson, jun. sculp. A very bad print.[3]

6. Mary Tofts, the rabbit-woman of Godalmin, in labour. No name to it.[4]

7. The Lilliputians giving a clyster to Gulliver. A supposed Lilliputian painter's name[5] to it. Hogarth sculp.[6]

8. An emblematic print on the South-Sea. Persons riding on wooden horses. The Devil cutting Fortune into collops. A man broken on the wheel, &c. W. Hogarth inv. et sc. There are four different impressions of this.

9. A Masquerade. There is much wit in this print. Invented for the use of ladies and gentlemen by the ingenious Mr. H——r. (Heidegger.) Three different.[7]

10. Another, smaller, on Masquerades and Operas. Burlington-gate,

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time, he should become very like the print Hogarth had published of him. He certainly lived to become so. The original pen and ink sketch sold for 7*l.* 7*s.* (*Baker.*) At the same time the Bruiser produced 5*l.* 7*s.*—D.

[1] No. 1. This despicable performance was ordered to be removed from the altar by Gibson, Bishop of London. It was painted by Kent, and rendered, as it deserved, very ridiculous, by Hogarth's copy of it; for he strongly denies having made it, as Walpole says, either a burlesque or a parody. It was taken off on blue paper. Extremely rare.—D.

[2] No. 2. Under this print are some verses, beginning—

"Think not to find one meant resemblance here;
We lash the vices, but the persons spare."

This assertion might be sincere in 1734, but not so afterwards. When Walpole made the same remark, he was not aware that the town abounded in notorious subjects, well known in general, although hid from his sphere of vision. In fact, Hogarth never saw a ridiculous countenance, or a marked character, without sketching it; and when he had forgotten his pocket-book—even upon his thumb nail. In the late G. Baker's sale was this article—"Six sheets, containing sixty-four small sketches of heads, very spiritedly executed with a pen, belonging to many of the prominent characters, subsequently introduced into his principal works." It was sold for 31*l.* 10*s.* The Modern Midnight Conversation, and the Cockpit, in the first state, 6*l.* 16*s.* 6*d.*—D.

[3] No. 5. Coarsely engraved, but very rare.—D.

[4] No. 6. The original inscription is, "Mary Tofts, the Rabbit-woman; or the Wise Men of Godliman, in Surrey." Dr. St. André, &c. "*Cuniculariі;* or the Wise Men of Godliman in Consultation." 1726.—D.

[5] No. 7. The title is the "Political Clyster," inscribed *Nahtanoi Tfiws* (Jonathan Swift), who probably suggested the subject, 1728.—D.

[6] Which contains the letters that form the name of Jonathan Swift.

[7] No. 9. There had been published in 1725, "Masquerades and Operas. Burlington-gate." The three small figures in the centre are Lord Burlington, Kent

as in the following. W. Hogarth inv. et sculp.

11. The gate of Burlington-house. Pope whitewashing it, and bespattering the Duke of Chandos's coach. A satire on Pope's Epistle on Taste. No name.[1]

12. The Lottery. Emblematic, and not good. W. Hogarth inv. et sculp.

13. Taste in High Life. A beau and a fashionable old lady. Painted by Mr. Hogarth. This was probably not published by himself.[2]

14. Booth, Wilks and Cibber contriving a pantomime. A satire on farces. No name.

15. Charmers of the Age. A satire on stage dancers. A sketch. No name. The two last very scarce.

16. Henry VIII. and Anne Boleyn. Hogarth design. et sculp. Very indifferent.[3]

17. The Mystery of Masonry brought to Light by the Gormogons. Stolen from Coypel's Don Quixote. W. Hogarth inv. et sc.

18. Sancho starved at dinner by his Physician. W. Hogarth inv. et sculp.[4]

19. A very rare hieroglyphic print in Mr. Walpole's collection, representing Royalty, Episcopacy, and Law, composed of emblematic attributes, and no human features or limbs; with attendants of similar ingredients. Beneath is this inscription:—Some of the principal inhabitants of the moon, as they were perfectly discovered by a telescope, brought to the greatest perfection since the last eclipse; exactly engraved from the objects, whereby the curious may guess at their religion, manners, &c. Price sixpence.

20. Boys peeping at Nature. The subscription ticket to the Harlot's Progress.

21. The Harlot's Progress, in six plates.[5]

22. The Rake's Progress,[6] in eight plates.[7]

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and Campbell, the architects. This print, in 1727, satirizes Heidegger, the master of the dancers at the Opera-house, and master of the revels at court. Hogarth transplanted several circumstances from hence into the first plate of the Analysis of Beauty, as well as into his satire on the Methodists. *Nichols.*—D.

[1] No. 11. In 1731, Hogarth ventured to attack Pope, in this print, entitled "The Man of Taste, containing a view of Burlington-gate;" with Pope (hump-backed) on a scaffold, whitewashing it, and bespattering the Duke of Chandos's coach. The obscurity of the caricaturist, at that time, or more probably the poet's dread of his powerful pencil in the "libelled shape," was the cause that no allusion whatever is made to Hogarth, in any part of Pope's works, although the prints, in particular, which conferred the greatest celebrity upon Hogarth had appeared before 1744. The large plate is rare; 3*l.* 13*s.* 6*d.* *Baker.*—D.

[2] No. 13. Copied from the original painting before mentioned. Miss Edwardes, a lady who was remarkable for various singularities, employed Hogarth to retaliate upon some of her friends, but would suffer no engraving to be taken in her lifetime. It exhibits a beau newly arrived from Paris, an old lady, a young one playing with a black boy, and a monkey. The ornaments of the room are a statue of the Venus de Medici, in a hoop petticoat, with pictures of Venus, in stays and high-heeled shoes, and Cupid paring down a plump lady to the fashionable standard, 1742.—D.

[3] No. 16. A proof; 13*l.* 2*s.* 6*d.* *Baker.*—D.

[4] No. 18. Very rare; 5*l.* 15*s.* 6*d.* *Baker.*—D.

[5] No. 21. In its first state; 9*l.* Ditto. Several variations were afterwards introduced.—D.

[6] No. 22. This set of prints has been more ably illustrated than any others, by the verses affixed to them by Chancellor Hoadley, and the description in Gilpin's *Essay on Prints.* 11*l.* 6*s.* (*Baker,*) with a curious etching of the scene, in Bridewell.—D.

[7] The Rake's Progress was pirated by Boitard, on one very large sheet of paper, containing the several scenes represented by Mr. Hogarth. It came out about a fortnight before the genuine set, but was soon forgotten. However, this gave occasion to Hogarth to apply for an act of parliament to secure the property of

23. The fourth plate of the same, with variations.

24. Two prints, Before and After.

25. The Sleeping Congregation.[1]

26. Bartholomew-fair.[2]

27. A festoon with a mask, a roll of paper, a pallet, and a laurel. Subscription-ticket for Garrick in Richard the Third.

28. The poor Poet.[3]

29. The Lecture. Datur vacuum.

30. The Laughing Audience.

31. Consultation of Physicians. Arms of the Undertakers.

32. Rehearsal of an Oratorio. Singing men and boys.

33. The Four Parts of the Day.[4]

34. Strolling Actresses dressing in a Barn.[5]

35. The Search-Night. W. Hogarth inv. A very bad print, and I believe an imposition.

36. The Enraged Musician.[6]

37. Characters and caricaturas, to show that Leonardo da Vinci exaggerated the latter. The subscription-ticket to Marriage à-la-mode.

38. Marriage à-la-mode, in six prints.[7]

39. The Pool of Bethesda, from the picture he painted for St. Bartholomew's-hospital, in which parish he was born. Engraved by Ravenet.

40. Ditto; large, by Ravenet and Picot.

41. The Good Samaritan; ditto, by Ravenet and Delatre.

42. Orator Henley christening a child. Mezzotinto.

43. A Stage-coach. An election procession in the yard.[8]

44. Industry and Idleness; in twelve plates.[9]

45. An auction of pictures, dupli-

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prints. He applied to Mr. Huggins, who took for his model the statute of Queen Anne in favour of literary property. The act passed; but some years after appeared to be too loosely drawn; for on a cause founded on it, which came before Lord Hardwick in Chancery, he determined that no assignee, claiming under an assignment from the original inventor, could take any benefit by it. Hogarth, immediately after the passing the act, published a small print with emblematic devices, and an inscription expressing his gratitude to the three branches of the legislature. This plate he afterwards made to serve for a receipt for subscriptions to the Election prints.*

[1] Sir Edward Walpole has the original picture. The clerk's head is admirably well painted, and with great force; but he is dozing, and not leering at the young woman near him, as in the print.——

No. 25. Originally published in 1736; retouched and improved in 1762; and is found in three different states.—D.

[2] No. 26. Southwark, not *Bartholomew*-fair.—D.

[3] No. 28. Of this print there are two different impressions. In the first is a picture of Pope beating Curll, afterwards changed to a view of the gold mines in Peru. The distressed bard is composing "Poverty," a poem. Proofs of this and the Enraged Musician sold for 9*l.* 9*s.* *Baker.*—D.

[4] [Sold for 15 guineas at the sale of 1842.—W.]

[5] No. 34. Proof, 6*l.* 10*s.* *Baker.*—D.

[6] No. 36. The Enraged Musician was Signor Castrucci. Frequent variations.—D.

[7] No. 38. In these prints a single variation only is detected. It is of a lock of hair placed on the lady's forehead, which was afterwards added.—D.——[These were engraved by Scotin, Baron, and Ravenet, and were sold for 1*l.* 11*s.* at the sale of 1842.—W.]

[8] No. 43. This print alludes to an election in which Sir Josiah Child, who built Wanstead, was a candidate. He is described with a rattle, and a label, "No old Baby."—D.

[9] [Sold with Hogarth's original designs, to H. P. Standly, Esq. for 111*l.* 6*s.*—W.]

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* Chancellor Hoadley wrote verses introduced under each plate of the Rake's Progress: they are printed in the 5th volume of Dodsley's *Collection of Poems*, p. 269.

cates of the same pictures. This was a ticket to admit persons to bid for his works at his auction.

46. The Gates of Calais. His own head sketching the view. He was arrested as he was making the drawing, but set at liberty when his purpose was known.[1]

47. A stand of various arms, bagpipes, &c. The subscription-ticket for the March to Finchley.

48. The March to Finchley; dedicated to the King of Prussia,[2] in resentment for the late king's sending for the picture to St. James's, and returning it without any other notice.

49. Beer-street; two of them with variations; and Gin-lane.[3]

50. The Stages of Cruelty, in four prints.[4]

51. Paul before Felix, designed and scratched in the true Dutch taste by W. Hogarth. This is a satire on Dutch pictures.

52. Paul before Felix, from the original painting in Lincoln's-inn-hall, painted by W. Hogarth. There is much less dignity in this than wit in the preceding.

53. The same, as first designed, but the wife of Felix was afterwards omitted, because St. Paul's hand was very improperly placed before her.

54. Columbus breaking the egg. The subscription-ticket to his Analysis.

55. The two prints to the Analysis. Two other editions with variations.

56. France and England, two plates.

57. Two plates to Tristram Shandy.

58. Crowns, mitres, maces, &c. The subscription-ticket to the Election.

59. Four prints of an Election.[5]

60. The Sleeping Judges.

61. Ditto,[6] but with heads after L. da Vinci.

62. The Cockpit.

63. Frontispiece to the Farmer's Return from London.

64. The Wigs and Head-dresses at the Coronation of George III.

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[1] No. 46. This representation of the above-mentioned adventure occasioned the humorous cantata of "Oh, the roast beef of Old England." The friar was his great friend, J. Pine, the engraver, who sat for his likeness, without suspecting how it would be applied. Hogarth has intimated his own arrest, by having placed a man's hand on his shoulder, and a sergeant's halbert over his head; whilst he was making his sketch. One of his peculiarities was the happy way in which he gave representations to be supplied by the imagination, such as a man going into the door of a steeple upon which a flag is flying, with a frothing pot of porter, to denote bell-ringing; a wig-box, marked with initials, placed on the tester of her bed, to show the connexion between a highwayman and the harlot; shadows on the floor or ceiling, proceeding from objects out of sight, of which the best instance is the shadow of a man drawn up in a basket, marked on the floor in the Cockpit. Once, when he was disparaging the merit of the great historical painters, he said that he could design a story with three strokes; thus,

A. The perspective line of the door going in. C. The end of the dog's tail, which is following him. Caracci amused himself with such whims, which if never seen by Hogarth, the coincidence of fancy is very singular.—D.

[2] No. 48. In the first impressions Prusia. In the most early finished state of this print, it produced 36*l.* 15*s.*; and another (called the Sunday print) 14*l.* 3*s.* 6*d.* *Baker.*—D.

[3] No. 49. Gin-lane; a most curious unfinished proof; that part of the shed of Kilman, the distiller, remaining blank. Unique; 15*l.* 15*s.* Ditto.—D.

[4] No. 50. The Last Stage of Cruelty; unfinished proof; 5*l.* 15*s.* 6*d.* *Baker.*—D.

[5] No. 59. The original etchings of these four prints were sold for 39*l.* 7*s.* 6*d.*; and the Election Entertainment, a finished proof before the markings on the margin were worked off; 31*l.* 10*s.* *Baker.*—D.——[These four prints sold for 7 guineas at the sale of 1842.—W.]

[6] No. 61. Intended for the Court of Exchequer, in Hogarth's time. This plate was worked upon by Hogarth, the day only before his death. *Rogers.*—D.

65. Credulity, Superstition, and Fanaticism.[1] Satire on the Methodists.

66. Frontispiece to Kirby's Perspective. Satire on false perspective.

67. Frontispiece to Brook Taylor's Perspective. With an attempt at a new order.

68. Two small heads of men in profile in one plate, etched by Mr. Ireland, from a sketch in his own collection.

69. Frontispiece and tailpiece to the Catalogue of pictures exhibited in 1761.

70. Time blackening a picture. Subscription-ticket for his Sigismonda. This and the preceding tailpiece are satires on connoisseurs.

71. Frontispiece[2] to a pamphlet against the Hutchinsonians, never published. It represents a witch sitting on the moon, and watering on a mountain, whence issue mice who are devouring Sir Isaac Newton's Optics: one mouse lies dead on Hutchinson's works, probably to imply being choked. The conundrum signifies, Front-is-piss.

72. Print of the Weighing-house to Club's Physiognomy; a humorous pamphlet in quarto, published in 1763, and dedicated to Hogarth.

73. The Times.[3]

74. Tailpiece to his works. Another satire on dealers in dark pictures.[4]

Prints from Hogarth, published since Mr. Nichols's List was printed.

The Staymaker; and

Debates in Palmistry. Etched by Haynes from designs in the possession of Mr. S. Ireland.

Henry Fox, Lord Holland; and

James Caulfield, Earl of Charlemont. By ditto from ditto.

The Shrimp-girl, a head, by Bartolozzi.

Two plates of Taylor, the boxer, wrestling with Death; by Livesay.

Mr. Benjamin Read; and

Mr. Gabriel Hunt. Members of a club with Hogarth; by ditto.

Nine prints to Hogarth's Tour, from drawings by Hogarth and Scott; by ditto.[5]

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[1] No. 65. Hogarth's first thought for Enthusiasm Delineated, with a MS. dedication to the Archbishop of Canterbury, and references to the different characters, 43*l*. *Baker*.—D.

[2] No. 71. Of the greatest rarity; 12*l*. 12*s*. *Baker*.—D.

[3] No. 73. The first part only of this subject appeared in 1762. The second remained, after his death, in Mrs. Hogarth's hands. It is supposed that Hogarth was employed by Lord Bute's administration to publish this *caricature* of the opposition to the peace, then meditated. The second part is in the collection made by C. Rogers, Esq.—D.

[4] On this print, which he called Finis, and represents the destruction of all things, the following epigram, ascribed to Charles Churchill, the poet, was printed in the *General Advertiser*, in 1778, from the *Muse's Mirrour*:—

"ON HOGARTH'S PRINT OF BATHOS, OR THE ART OF SINKING IN PAINTING.

"All must old Hogarth's gratitude declare,
Since he has named old Chaos for his heir;
And whilst his works hang round the Anarch's throne,
The connoisseurs will take them for his own."

[5] "An account of what seemed most remarkable in five days' peregrination of the five following persons, viz. Messieurs Tothall, Scott, Hogarth, Thornhill, and Forrest. Begun on Saturday, May 27, 1732, and finished the 31st of the same month. London, printed for R. Livesay, 1782, oblong 4to. nine plates." This diary was turned into verse, upon the model of Swift, and its main humour depends upon descriptions of such incidents as those in which he delighted. These five gentlemen were probably much pleased in their tour, which was from Blackwall to Dover, "curis expediti;"—and much more than their readers, by the detail.—D.

These last fourteen prints were published by subscription by Mrs. Hogarth, in April, 1782. Some few copies of the Tour were printed by Mr. Nichols in the preceding year. It was a party of pleasure down the river into Kent, undertaken by Mr. Hogarth, Mr. Scott, and three of their friends, in which they intended to have more humour than they accomplished, as is commonly the case in such meditated attempts. The Tour was described in verse by one of the company,[1] and the drawings executed by the two painters, but with little merit, except in the views taken by Mr. Scott.

Hogarth, in his portrait-conversations, was imitated by Phillips, a young man, who acquired great business. He was son of a painter in oil, who died in 1741, aged about sixty. The son died much younger.

REMARKS.

It is very probable that there was no collection of Hogarth's works, at the time when these volumes first appeared, equal to that which Walpole had made. But a much more complete series has been since collected and dispersed by several auctions. His own, and that of Mr. C. Rogers, remain as they were left; and the king's is preserved in the Royal Library.

It must be allowed, and with regret, that Hogarth was induced to descend from the high station to which his works had elevated him as a MORALIST, although in two instances only—when he yielded to the order of a profligate nobleman, to paint for him two licentious pictures, which were afterwards engraved, and when he sacrificed a firm friendship to the prospect only of being patronised by the premier of the day.—D.

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[1] [Hogarth's tour into Kent was described *in verse,* "by the late Mr. Gostling, many years after;" he was not one of the company. See *Gent. Mag.* 1783.—W.]

CHAPTER XXI.

PAINTERS IN ENAMEL AND MINIATURE, STATUARIES, AND MEDALLISTS, IN THE REIGN OF GEORGE II.

JOHN STEPHEN LIOTARD,

of Geneva,[1] came over in the last reign, and stayed two years. He painted admirably well in miniature, and finely in enamel, though he seldom practised it. But he is best known by his works in crayons. His likenesses were as exact as possible, and too like to please those who sat to him; thus he had great business the first year, and very little the second. Devoid of imagination, and one would think of memory, he could render nothing but what he saw before his eyes. Freckles, marks of the small-pox, every thing found its place; not so much from fidelity, as because he could not conceive the absence of any thing that appeared to him.[2] Truth prevailed in all his works, grace in very

[1] He was born in 1702, and was designed for a merchant. He went to study at Paris in 1725, and in 1738 accompanied the Marquis de Puisieux to Rome, who was going ambassador to Naples. At Rome he was taken notice of by the Earls of Sandwich and Besborough (then Lord Duncannon), who engaged Liotard to go with them on a voyage to Constantinople. See *Museum Florent.* vol. x., where Lord Duncannon's name is spelt milord D'un Canon.——

[Liotard, after his second visit to England, in 1772, where he remained two years, returned to Geneva, and was still living there in 1776. *Füssli.*—W.]

[2] Hogarth has introduced him, in several instances, alluding to this want of genius.—D.

few or none. Nor was there any ease in his outline; but the stiffness of a bust in all his portraits. Thence, though more faithful to a likeness, his heads want air and the softness of flesh, so conspicuous in Rosalba's pictures.[1] Her bodies have a different fault; she gave to men an effeminate protuberance about the breasts; yet her pictures have much more genius. The Earls of Harrington[2] and Besborough have some of his most capital works. At Constantinople, he became acquainted with the late Lord Edgcumbe, and Sir Everard Fawkener, our ambassador, who persuaded him to come to England. On his way he passed some time at Paris. In his journey to the Levant, he adopted the eastern habit, and wore it here with a very long beard.[3] It contributed much to the portraits of himself, and some thought to draw customers; but he was really a painter of uncommon merit. After his return, he married a young wife,[4] and sacrificed his beard to Hymen. He came again to England in 1772, and brought a collection of pictures of different masters, which he sold by auction; and some pieces of glass painted by himself with surprising effect of light and shade, but a mere curiosity, as it was necessary to darken the room before they could be seen to advantage; he affixed too, as usual, extravagant prices to them. He stayed here about two years, as in his former journey. He has engraved some Turkish portraits,[5] one of the Empress Queen and the eldest Arch-duchess, in Turkish habits, and the heads of the emperor and empress.[6]

[1] Rosalba Carriera, of Venice, a lady of singular talents for portraits, drawn in crayons.—D.——[She was born at Venice, in 1675, and died in 1757. Zanetti, *Della Pittura Veneziana.*—W.]

[2] The Earl of Sefton has purchased those that were in the collection of the late Lord Harrington; one represents Mademoiselle Gaucher, mistress of W. Anne, Earl of Albemarle, in a Turkish dress, sitting; the other, a lady at breakfast, and her maid.

[3] There can be no doubt of this fact. His general designation was "The Turk;" and the curiosity of the ladies procured him many sitters, who believed him to be one.—D.

[4] Maria Fargues, daughter of a merchant at Amsterdam.

[5] These were merely etchings, to which his own portrait, with a long beard, may be added.—D.

[6] [Four miniatures by Liotard were sold at the Strawberry-hill sale.

"A miniature in water colours, of Marivaux, the author of *Marianne*," for 2*l.* 15*s.*

"A miniature of George Walpole, third Earl of Orford," for 3 guineas.

"An enamel miniature of Liotard, himself, represented in his Turkish dress," for 7 guineas.

"And a small head of Liotard, without his beard," which sold for 1 guinea.—W.]

Se ipse pinxt

H. Robinson. sc.

FREDERIC ZINCKE.

CHRISTIAN FREDERIC ZINCKE,

(—— 1767,)

was born at Dresden about 1684, and came to England in 1706, where he studied under Boit, whom at length he not only surpassed, but rivalled Petitot. I have a head of Cowley by him after Sir Peter Lely,[1] which is allowed to excel any single work of that charming enameller. The impassioned glow of sentiment, the eyes swimming with youth and tenderness, and the natural fall of the long ringlets that flow round the unbuttoned collar, are rendered with the most exquisite nature, and finished with elaborate care. For a great number of years Mr. Zincke[2] had as much business as he could execute; and when at last he raised his price from twenty to thirty guineas, it was occasioned by his desire of lessening his fatigue; for no man, so superior in his profession, was less intoxicated with vanity. He was particularly patronised by the late king and queen, and was appointed cabinet-painter to the late Prince of Wales. Her Royal Highness Princess Amelie has many portraits of the royal family by him of a larger than his usual size. The late Duke of Cumberland bought several of his best works, particularly his beautiful copy of Dr. Meade's Queen of Scots by Isaac Oliver.[3] He made a short visit to his own country in 1737, and about 1746, his eyes failing, he retired from business to South Lambeth, with a second wife, by whom he had three or four children. His first wife was a handsome woman, of whom he had been very fond; there is a print of him and her: he had a son by her, for whom he bought a place in the Six Clerks office, and a daughter, who died a little before he retired to Lambeth. After his quitting business, Madame Pompadour prevailed upon him to copy in enamel a picture of the King of France, which she sent over on purpose. Mr. Zincke died in March, 1767.[4]

[1] [Bought at the sale of 1842, by Robert Holford, Esq. for 60 guineas.—W.]

[2] His style and practice were formed upon a treatise of great merit, *Traité sur la façon de composer et de peindre les Emaux, par M. Philippe Ferrande*, Paris, 1721, 8vo.—D.

[3] See Roquet's *State of the Arts*, for an account of Zincke, and his method of painting enamels.—D.

[4] Zincke is recorded in the following lines of Dr. Young's *Love of Fame*, Sat. 6.

"You

[JEAN] ROUQUET,

(—— 1758),

a Swiss, of French extraction, was many years in England, and imitated Mr. Zincke in enamel with some success. He afterwards settled at Paris and improved considerably. He published a small tract, *On the present State of the Arts in England*;[1] and another, entitled, *L'Art de la Peinture en Fromage ou en Ramequin*, 12mo. 1755.[2] I have mentioned his explanation of Hogarth's prints.[3]

—— GROTH,

a German, painted in water-colours and enamel, but made no great proficience.[4]

> " You here in miniature your pictures see,
> Nor hope from Zincke more justice than from me.
> My portraits grace your mind as his your side;
> His portraits will inflame, mine quench your pride.
> He's dear, you frugal; chuse my cheaper lay,
> And be your reformation all my pay."——

[The following enamels, also by Zincke, were sold at the Strawberry-hill sale:—
" Ethelreda Harrison, the wife of Charles, Viscount Townshend, after Vanloo; on the back are her arms, supported by Cupids, enamelled by Groth," bought by B. Botfield, Esq. M.P., for 42 guineas.
" Sir Edward Walpole, father of Maria, Duchess of Gloucester," sold for 12 guineas.
" Sir Robert Walpole, 1744, two years previous to Sir Robert's death," bought by the Earl of Derby for 26 guineas.
" A companion to it—Catherine Shorter, 1735, first wife of Sir Robert Walpole, after Sir Godfrey Kneller," sold for 29 guineas. Both engraved for the *Ædes Walpoliana*.
" Lady Maria Walpole (Mrs. Charles Churchill), only daughter of Sir Robert by his second wife, Maria Skerret," sold for 11 guineas.
" Horace Walpole (youngest son of Sir Robert Walpole and Catherine Shorter)," bought by Earl Waldegrave, for 56 guineas.
" Catherine Clopton, wife of Henry Talbot, and cousin of Catherine, Lady Walpole," sold for 10 guineas.
" James Brydges, first Duke of Chandos," sold for 22 guineas.
And a " Venus, copied by Zincke from the picture formerly at Houghton, by Annibale Carracci," sold for 21 guineas.—W.]

[1] [Translated in the same year from the original treatise in French, published in Paris in 1755—*L'Etat present des Arts en Angleterre*. Rouquet died at Paris 1758. Füssli, *Künstler Lexicon*.—W.]

[2] V. *La France Littéraire, ou Dictionnaire des Auteurs François vivans, par M. Formey*, 1757.—— Roquet had much humour, and a good judgment in art.—D.

[3] See page 725. In which he has translated the descriptions, suggested by Hogarth, with several ridiculous variations, but which made the prints popular in France.—D.

[A miniature of J. Dodd, Esq. of Swallowfield, Bucks, by Rouquet, was sold at the Strawberry-hill sale for 3 guineas.—W.]

[4] [The following two enamels, by Groth, were sold at the Strawberry-hill sale:—
" Mary

Se ipse pinx.t J. Thomson sculp.t

LEWIS GOUPY.

BERNARD LENS,

of a family of artists, whom I have mentioned in the Catalogue of Engravers, was an admirable painter in miniature. He painted some portraits in that way, but his excellence was copying the works of great masters, particularly Rubens and Vandyck, whose colouring he imitated exactly. He was painter to the crown by the title of Enameller, which was changed from Limner, when Boit held the office. Lens published some views and drawing-books, as he had many scholars. He made two sales of his pictures, and died at Knightsbridge, whither he had retired from business, about 1741. He had three sons, two that followed his profession, of whom one is yet living.[2]

JOSEPH GOUPY

was another fine painter in water-colours, but in a different style from Lens. The latter stippled the faces, and finished highly; Goupy imitated the boldness of strokes in oil. The latter too copied many pictures of Italian masters, and excelled in imitating Salvator Rosa, from whose works he engraved some prints. He had the honour of teaching her Royal Highness the Princess of Wales, and was cabinet-

" Mary Walpole, second daughter of Sir Robert Walpole, and wife of George Cholmondeley, Viscount Malpas, afterwards Earl Cholmondeley, from an original picture by Jervas," sold for 6½ guineas. And,
" Horatio Walpole, Lord Walpole, brother of Sir Robert, after Vanloo," for 10 guineas.—W.]

[1] [1780.—W.]

painter to the prince. His copies of the cartoons were sold to the Duke of Chandos for 300*l.*; but at the duke's sale produced not 17 guineas.[1] If the painter had exacted, the public had still less justice. Joseph died the latter end of 1747. His collection was sold by auction in March, 1765. There was a caricatura in crayons (from which there is a print) of Handel, with a snout of a hog, playing on an organ, and many symbols of gluttony round him: he and Goupy had quarrelled. There was also a piece in oil by Hamilton, with portraits of several artists. Joseph had an uncle, born in France, from whence the family sprung, who came to England, and had already a brother here, a fan-painter. Louis, of whom I speak, painted portraits in oil, and afterwards worked in fresco and crayons, and taught miniature. He had attended Lord Burlington into Italy. There is a print of him by George White. His nephew, Joseph, and Bernard Lens, were two of our best miniature-painters, and their works worthy of any cabinet.[2]

JAMES DEACON,

a gentleman of great talents for music and drawing, towards the end of his life engaged professedly in the business, took Mr. Zincke's house in Covent-garden, and painted portraits in miniature in a very masterly manner; but had scarce embarked in the profession, when he lost his life attending a cause at the Old Bailey, the day that the gaol-distemper destroyed the Judge, the Lord Mayor, and so many of the audience, in May 1750.[3]

[JARVIS] SPENCER

painted portraits in miniature, and lastly, in enamel, with some merit.[4] He died October 30, 1763.

[1] He finished several sets of the cartoons, with the outlines taken from Dorigny's prints, heightened with body-colours, and which produced an excellent and beautiful effect.—D.

[2] [The Virgin and Child in the Clouds, with the city of Bologna beneath, copied by Goupy from a picture of Annibale Carracci, was sold at the Strawberry-hill sale for 13 guineas.—W.]

[3] [Two miniatures by Deacon were sold at the Strawberry-hill sale:—
"King George II. painted in 1749," for 1 guinea; and
"A miniature of Dr. Bragge, a dealer in pictures," for 1½ guinea.—W.]

[4] He was originally a gentleman's servant, who, on being shown a miniature

J. Vanderbank pinx. *W. Finden sc.*

RYSBRACH.

STATUARIES.

"Then marble soften'd into life, grew warm,
And yielding metal flowed to human form." POPE.—D.

JOHN MICHAEL RYSBRACH,

(1693—1770,)[1]

the best sculptor that has appeared in these islands since Le Sœur, was born at Antwerp. His father[2] was a landscape painter, and had been in England, but quitted it with Largilliere and went to Paris, where he married, and returning to Brussels and Antwerp, died at the latter in 1726, at the age of fourscore. Michael his son arrived here in 1720, then about the age of twenty-six, and began by modelling small figures in clay, to show his skill. The Earl of Nottingham sat to him for his bust, in which the artist succeeded so well, that he began to be employed on large works, particularly monuments. For some time he was engaged by Gibbs, who was sensible of the young man's merit, but turned it to his own account, contracting for the figures with the persons who bespoke the tombs, and gaining the chief benefit from the execution. Thus, Gibbs received 100*l.* a-piece from Lord Oxford for the statues on Prior's monument, yet paid Rysbrach but 35*l.* each. The statuary, though no vain man, felt his own merit, and shook off his dependence on the architect, as he became more known and more admired. Business crowded upon him, and for many

picture, requested of his master permission to copy it; which he did, to the surprise and satisfaction of those who saw it. He was then sent to learn his art practically, and became greatly patronised, as a fashionable artist. *Edwards*, p. 18.—D.

[1] [Accounts differ as to the time and place of Rysbrack's birth; according to Mr. Rogers he was born at Antwerp, June 24, 1693. He died in London, Jan. 8, 1770, and was buried in Marylebone churchyard. See Rogers's *Century of Drawings;* and Smith's *Nollekens and his Times*.—W.]

[2] Peter Rysbrach.

years all great works were committed to him; and his deep knowledge of his art and singular industry gave general satisfaction. His models were thoroughly studied, and ably executed; and as a sculptor capable of furnishing statues was now found, our taste in monuments improved, which till Rysbrach's time had depended more on masonry and marbles than statuary. Gothic tombs owed their chief grandeur to rich canopies, fretwork, and abundance of small niches and trifling figures. Bishops in cumbent attitudes and cross-legged templars, admitted no grace nor required any. In the reigns of Queen Elizabeth and King James I. a single figure reclining at length on the elbow in robes or sergeant's gown, was commonly overwhelmed and surrounded by diminutive pillars and obelisks of various marbles; and if particularly sumptuous, of alabaster gilt. Gibbs, in the Duke of Newcastle's monument in the abbey, seems to have had an eye to that kind of tasteless expense. From the reign of Charles I. altar-tombs or mural tablets with cherubims and flaming urns, generally satisfied the piety of families. Bird indeed, bestowed busts and bas-reliefs on those he decorated, but Sir Cloudesly Shovel's, and other monuments by him, made men of taste dread such honours. Now and then had appeared a ray of simplicity, as in Sir Francis Vere's and Captain Hollis's tombs. The abilities of Rysbrach taught the age to depend on statuary for its best ornaments; and though he was too fond of pyramids for back-grounds, his figures are well disposed, simple and great.[1] We seem since to have advanced into scenery. Mr. Nightingale's tomb, though finely thought

[1] Mr. Rogers, in his notes affixed to his *Collection of Prints in imitation of Drawings* (vol. ii. p. 227), informs us, from personal knowledge of this sculptor, that "he was born at Antwerp, June 24, 1693, and that he there learned not only the rudiments, but the perfection of his art, by studying under Michael Vander Vorst, a famous sculptor, from 1706 to 1712; and afterwards by improving himself by his own observation and application, and by the advice of his father, he became one of the instances that studying in Rome or Italy is not necessary for excelling in the polite arts." In this judgment, however, few will acquiesce. He amused himself with making highly-finished drawings, in an admirable taste; and continued to do so till the last days of his life. His most frequent practice of his art was in forming bas-reliefs from classical stories, in *terra cotta*, some of which, still preserved, are decisive proofs of his skill and acquaintance with the *antique*. He was most assiduous, and was never deterred from labour; so that he personally worked more than many great sculptors upon the monuments which bear his name.—D.

and well executed, is more theatric than sepulchral.[1] The crowds and clusters of tombs in the abbey has imposed hard conditions on our sculptors, who have been reduced to couch obelisks in slanting windows, and rear masses into the air, while St. Paul's remains naked of ornaments; though it had better remain so, than be subjected to the indiscriminate expense of all who are willing to indulge their vanity.

Besides numbers more, Rysbrach executed the monument of Sir Isaac Newton and of the Duke of Marlborough a Blenheim, and the equestrian statue in bronze of King William at Bristol, in 1733, for which he received 1,800*l.*[2] Scheemaker's model, which was rejected, was however so well designed, that the city of Bristol made him a present of 50*l.* for his trouble. Rysbrach made also a great many busts, and most of them very like, as of Mr. Pope,[3] Gibbs, Sir Robert Walpole, the Duke and Duchess of Argyle, the Duchess of Marlborough, Lord Bolingbroke,[4] Wootton, Ben Jonson, Butler, Milton, Cromwell, and himself; the statues of King George I. and of King George II. at the Royal Exchange; the heads in the hermitage at Richmond, and those of the English worthies in the Elysian-fields at Stowe.

This enjoyment of deserved fame was at length interrupted by the appearance of Mr. Scheemaker's Shakspeare in Westminster-abbey, which, besides its merit, had the additional recommendation of Mr. Kent's fashionable name.[5] I shall say something hereafter on the defects of that design.

[1] Erected by the will of Washington Gascoigne Nightingale, to the memory of Joseph Gascoigne Nightingale, Esq. of Mamhead, Devon, and Lady Elizabeth, his wife, daughter and coheir of Washington Shirley, Earl Ferrers, who died in 1734, aged twenty-seven. Neale's *Hist. of Westminster Abbey.*—D.

[2] This statue was erected in the centre of Queen's-square, Bristol, at the expense of the corporation, in 1736.—D.

[3] Sold at Mrs. Garrick's sale, for 58*l.* 10*s.*—D.

[4] This bust was taken to Lydiard Tregoze, Wilts. When the furniture of that mansion was disposed of by auction, an old servant of the family, during the night, hid this bust in the vault in the church, from whence it was restored to light, in due season. A repetition is at Petworth.—D.

[5] [Peter Scheemakers was born at Antwerp, in 1691, and was the pupil of his father, and of a sculptor of the name of Delvaux. He visited Denmark when still young; and in 1728 walked from that country to Rome, and from Rome to England. He again visited Rome before he settled in England, in 1735. Scheemakers remained in London until 1770, when he returned to Antwerp, where he died shortly afterwards. Nollekens was the pupil of Scheemakers. See Smith, *Nollekens and his Times;* and Immerzeel, *Levens en Werken,* &c.—W.]

It however hurt the vogue of Mr. Rysbrach, who though certainly not obscured, found his business decline, as it was affected considerably afterwards by the competition of Mr. Roubiliac; and no merit can chain the fickleness of fashion. Piqued at Mr. Scheemaker's success, Rysbrach produced his three statues of Palladio, Inigo Jones, and Fiamingo, and at last his *chef-d'œuvre*, his Hercules; an exquisite summary of his skill, knowledge, and judgment.[1] This athletic statue, for which he borrowed the head of the Farnesian god, was compiled from various parts and limbs of seven or eight of the strongest and best made men in London, chiefly the bruisers and boxers of the then flourishing amphitheatre for boxing, the sculptor selecting the parts which were the most truly formed in each. The arms were Broughton's, the breast a celebrated coachman's, a bruiser, and the legs were those of Ellis the painter, a great frequenter of that gymnasium. As the games of that Olympic academy frequently terminated to its heroes at the gallows, it was soon after suppressed by Act of Parliament; so that in reality Rysbrach's Hercules is the monument of those gladiators. It was purchased by Mr. Hoare, and is the principal ornament of the noble temple at Stourhead, that beautiful assemblage of art, taste, and landscapes.

Mr. Rysbrach, who had by no means[2] raised a fortune equal to his deserts, before his death made a public sale[3] of his remaining works and models, to which he added a large collection of his own historic drawings, conceived and executed in the true taste of the great Italian masters. Another sale followed his death, which happened January 8, 1770.

[1] "It was the work of emulation. Rysbrach had long enjoyed the public favour without a rival. Scheemakers first arose as a competitor, and afterwards Roubiliac, both artists of great merit: the latter of uncommon abilities." Gilpin, *N. T.* 117.—D.

[2] "He was religiously inclined, and assisted his relatives with his fortune, as he acquired it: this good disposition, and the great zeal with which he made his collections, would not permit him to accumulate a large estate. When he arrived at seventy (1763) he thought it a proper age to retire from business; and he sold his valuable collections of pictures, drawings, prints, marbles, models, casts, and tools; and not long before his death was his last auction." *Rogers, ut sup.*—D.

[3] One of these sales, in 1765, consisting of seventy-seven articles; statuary vases, medallions in marble, busts, models in *terra-cotta*, busts and small figures in marble, and bronzes, produced 991*l.* 10*s.* The largest price given was 191*l.* 2*s.*—D.

He had two brothers, Peter Andreas and G. Rysbrachs, who painted fish, dead fowls and landscape, with considerable merit; particularly the elder, who was born at Paris in 1690, and died here of a consumption in 1748. In one of Michael's sales were some pieces of history by a Louis Rysbrach; I do not know whether brother or nephew of the statuary, probably the latter; Peter, the eldest of all the brothers, had several children.

He had a scholar too, named Vander Hagen, who carved heads in ivory.[1]

[1] THE BEST WORKS OF RYSBRACH,

MONUMENTS, STATUES, AND BUSTS.

1. John Holles, Duke of Newcastle, (Gibbs, inv.) Westminster-abbey. This was the first great work of Rysbrach, in 1723.
2. Figures in the monument of M. Prior, (Gibbs, inv.) For this monument, the poet bequeathed 500*l.*, as he expresses himself in his will, for "this last piece of human vanity." The bust by A. Coysevox was presented to him in 1714, by Louis XIV. Westminster-abbey.
3. Earl Stanhope, (Kent, inv.) Sitting figure of Minerva, and bas-reliefs. Ditto.
4. Sir Isaac Newton, (Kent, inv.) His statue and bas-reliefs. Ditto.
5. Sir Godfrey Kneller. (Seipse inv.) Ditto.
6. Henry, second Duke of Beaufort. Badminton, Gloucestershire.
7. Henry, third duke, and Charles the fourth duke. Ditto.
8. Dr. Radcliffe. Library, Oxford.
9. Admiral Vernon, Figure of Britannia and Victory. Westminster-abbey.
10. John, Duke of Marlborough. Blenheim.
11. George II. Court of Greenwich-hospital.
12. Charles, Duke of Somerset, and his duchess. Salisbury-cathedral.
13. Lady Besborough. Derby.
14. Lady Folkstone. Coleshill, Berks.
15. Sir Hans Sloane. For his garden at Chelsea.
16. Hercules. At Stourhead.
17. Flora. At Ditto.
18. William III. Equestrian. Bristol.
19. Charles I. Bust from Vandyck's portraits, and a cast from that by Bernini. For the late G. A. Selwyn.
20. John, Duke of Marlborough, and his duchess. Blenheim.
21. Palladio, Inigo Jones, and Fiamingo. Chiswick.
22. Queen Anne, as a portrait. Blenheim.*

Numerous busts. Some of them of great truth of character, and others of secondary merit, but all upon the French model of sculpture.

No better reason can probably be given for the omission, excepting incidentally, of the name of PETER SCHEEMAKERS, a sculptor of considerable merit in his day, than a deficiency of any information concerning his personal history. The Editor's inquiries have not met with greater success. Certain it is,† that at whatever period of his life he arrived, before 1740, he remained long, and found very considerable employment in this country. A list therefore of his best known works may not be unacceptable. He cannot be ranked either with Rysbrach or Roubiliac, yet had interest enough in the *then* Anglo-German Court, to obtain at least equal encouragement. He greatly promoted the fashion of busts, and chiefly excelled in them; both as applied to sepulchral monuments, or to ornament libraries. The

* [Rysbrach made also the statue of Locke which is at Christ-church college, Oxford, and is commonly attributed to Roubiliac: it was finished in 1757. Smith's *Nollekens*, &c.—W.]

† [See previous note, p. 755.—W.]

[LOUIS FRANÇOIS] ROUBILIAC,

(—— 1762,)

born at Lyons in France, became a formidable rival to Rysbrach, and latterly was more employed. He had little business till Sir Edward Walpole[1] recommended him to execute half the busts at Trinity-college, Dublin; and by the same patron's interest he was employed on the monument of the general, John, Duke of Argyle, in Westminster-abbey, on which the statue of Eloquence is very masterly and graceful. His statue of Handel, in the garden at Vauxhall, fixed Roubiliac's fame.[2] Two of his principal

preference which has been shown to these, above historical composition, originated in the same individual feeling which delights in portrait.

WORKS BY SCHEEMAKERS.

1. Monument of Shakspeare, (W. Kent, inv.) Westminster-abbey.
2. Sheffylde, Duke of Bucks, (Figure of Time.) Ditto.
3. Sir Charles Watson, (J. Stuart, inv.) Ditto.
4. First and second Dukes of Ancaster, (Roman figures sitting.) Edenham, Lincolnshire.
5. Lord Chancellor Hardwicke. Wimpole, Cambridgeshire.
6. Duke of Kent, his wives and daughters, a group of figures in white marble, 1740. Fletton, Bedfordshire.
7. J. Knight, Esq. Gosfield, Essex.
8. Henry Petty, Earl of Shelburne. Wycomb, Bucks.
9. Sir Charles Wager. Figures. Westminster-abbey.
10. Duchess of Buckingham. Ditto.
11. Montague Gerrard Drake. Figure on a sarcophagus. Amersham, Bucks.

BUSTS.

1. Dr. Mead. Westminster-abbey.
2. Dryden. Ditto.
3. Dr. Friend. Ditto.

Among his very numerous performances of this kind, others may doubtless be found of equal merit, for likeness and workmanship. He was succeeded in his profession by his son, Thomas Scheemakers, who was buried at St. Pancras in 1808.—D.

[1] Sir J. Reynolds related an anecdote of Roubiliac, whom he well knew, extremely honourable, as an instance of moral feeling. Very soon after he arrived in England, and was then working as journeyman to Carter, a maker of monuments; having spent an evening at Vauxhall, on his return he picked up a pocket book, which he found to enclose several bank notes of value. He immediately advertised the circumstance; and a gentleman of fashion (Sir Edward Walpole,) claimed the pocket book. Justly appreciating and remunerating the integrity of the poor young man, and the specimens of his skill and talent which he exhibited, he promised to patronise him through life; and he faithfully performed that promise.—*Northcote*, vol. i. p. 49.—D.

[2] [Smith, *Nollekens*, &c. gives the following account of this statue in 1828:—"The statue of Handel, of which there is a beautiful engraving by Bartolozzi, after being moved to various situations in the Gardens, was at length conveyed to the house of Mr. Barrett, at Stockwell; and thence to the entrance hall of the residence of his son, the Rev. Jonathan Tyers Barrett, D.D., of No. 14, Duke Street, Westminster. It is now to be sold, and may be seen in the hall of Mr. Newton's private house, No. 69, Dean Street, Soho. When Mr. Nollekens was asked by the

A. Carpanders. pinxt. J.W. Cook. sculpt.

ROUBILIAC.

works are the monuments of the late Duke and Duchess of Montagu in Northamptonshire, well performed and magnificent, but wanting simplicity. His statue of George I. in the Senate-house at Cambridge is well executed, and so is that of their chancellor, Charles, Duke of Somerset, except that it is in a Vandyck dress, which might not be the fault of the sculptor. His statue of Sir Isaac Newton in the chapel of Trinity-college is the best of the three, except that the air is a little too pert for so grave a man. This able artist had a turn to poetry, and wrote satires in French verse.[1] He died January 11, 1762, and was buried in the parish of St. Martin's, where he lived. Mr. Scott, of Crown-court, Westminster, had a sketch of Roubiliac's head in oil by himself, which he painted a little before his death.[2]

late Mr. Tyers what he considered that statue to be worth, he immediately answered, 'A thousand guineas.'"—W.]——

To what circumstance shall we attribute the total omission of the names of Rysbrach and Roubiliac in D'Argenville's *Vies des fameux Sculpteurs*, (8vo 1787, 2 tom.) and by their other biographers, of artists, excepting, that although not Englishmen, they were exclusively employed in England?—In fact, they performed nothing for the glory of France.

A comparison will afford sufficient evidence that Rysbrach had the works of Le Moyne, constantly, as prototypes of his own compositions. His personifications of Religion and the Christian virtues, the pyramids and bas-reliefs are of the French school. But Roubiliac imitated these theatric allegories still more closely; and with respect to the skeleton figure of Death, [in the Nightingale monument, Westminster-abbey,] partly enveloped in drapery, and in action, was indebted to René-Michel Slodtz, who introduced such a one (probably an innovation) in a large group, in the church of St. Sulpice, at Paris, in 1750.—D.

[1] In 1761, the year only previous to his death, Roubiliac wrote some lines in favour of English artists, which were placed in the Exhibition-room, in Spring-gardens; and afterwards published in the *St. James's Chronicle*.

"Pretendu Connoisseur qui sur l'Antique glose, &c.
Quittez ce ton pedant, ce mépris affecté,
Pour tout ce que le temps n'a pas encore gaté—
Vois ce Salon, et tu perdras,
Cette prevention injuste.
Et bien étonné conviendras,
Qu'il ne faut pas qu'un Mecenas,
Pour revoir Le Siècle d'Auguste."—D.

[2] [This is probably the portrait mentioned by Smith, which, at the sale of Roubiliac's effects in 1762, was sold for *three shillings and sixpence*.—W.]——

THE BEST WORKS OF ROUBILIAC.

1. Statue of Handel for Vauxhall-gardens. (Before 1744.)
2. George I. Senate-house, Cambridge.
3. Charles, Duke of Somerset, in a Vandyck habit. Ditto.
4. Sir Isaac Newton. Trinity-college chapel. Cambridge.
5. Sir P. Warren. (Monument 1758.) Figure of Hercules. Westminster-abbey.
6. Duke and Duchess of Montagu. Warkton, Northamptonshire.
7. Lord and Lady Bolingbroke. Battersea.
8. Statue

SIGNOR GUELFI,

a scholar of Camillo Rusconi, was invited to England by Lord Burlington, for whom he did many works in London and at Chiswick. He was some time employed in repairing the antiques at Lord Pomfret's, at Easton Neston, now at Oxford.[1] His tomb of Mr. Craggs in Westminster[2] is graceful and simple, but shows that he was a very indifferent sculptor. After a residence here of near twenty years he returned to his native Bologna in 1734.

8. Statue of Shakspeare, (executed for Garrick in 1758, and by him bequeathed to the British Museum.)
9. Bishop Hough. Worcester-cathedral.
10. General Wade. Westminster-abbey.
11. Lady Middleton.
12. G. F. Handel. Westminster-abbey. (Roubiliac's last work.)
13. Lady Elizabeth Nightingale. Westminster-abbey.
14. John, Duke of Argyll. (Statue of Eloquence.) Ditto.

BUSTS.

1. Dr. Frewen. Library, Christ-church, Oxford.
2. Handel.
3. Sir Robert Walpole. Houghton.
4. Pope. Mr. Watson Taylor.
5. Six Busts. Library of Trinity-college, Cambridge.
6. Four, presented to Pope, by Frederic, Prince of Wales. Spenser, Shakspeare, Milton and Dryden. Bequeathed to G. Lord Lyttelton. Hagley, Worcestershire.—D.——

[Several anecdotes of Roubiliac are related by Smith, in the second volume of his *Nollekens;* they are repeated by Cunningham in his third volume of *British Painters,* &c.—W.]

[1] The collection of marbles originally made by Thomas, Earl of Arundel, was purchased by Lord Pomfret, and presented to the University of Oxford by Henrietta, his countess, in 1753. They have since been called the "Pomfret Statues." Guelfi was recommended by Lord Burlington to restore them, but the best of the collection are those which he *restored* the least. He misconceived the original character of almost every statue which he attempted to make perfect, and ruined the greater number of those he was permitted to touch: mere workmanship is a very insufficient qualification in him who would regain the perfection of any antique fragment. Yet even this Guelfi did not possess.—D.

[2] Among Pope's *Letters,* (vol. x. p. 433, and 439, *Edit. Bowles,*) to Mrs. Newsham, the sister of Craggs, are two, respecting the great care he took in superintending the design and execution of this monument. He says, "I have made the Latin inscription as full, and yet as short, as I possibly could." "The Italian sculptor has not yet finished the clay model. Indeed it is a vast disadvantage to the likeness, not to be able to see the life." "I wish to God the statue were once well set up: it will make the finest figure, *I think,* in the place; and it is the least part of honour due to the memory of a man, who made the best, in his station." The design of this monument may have the praise of simplicity, but certainly not of grace.—D.

[LAURENT] DELVAUX

worked with Plumiere, and then with Bird. He went to Italy with Scheemaker in August, 1728, stayed four or five years, and then returned to England; but settled at last at Brussels.[1] There is a good group by him at Stowe. For the late Earl of Tilney he made a statue of Hercules; and the figure of Time, for the Duke of Buckingham's monument in Westminster-abbey. The duchess's figure was executed by Scheemaker.

A retainer of the art on a smaller scale was

JAMES FRANCIS VERSKOVIS,[2]

an excellent carver in ivory, born in Flanders, but settled at Rome, where he was so much employed by English

[1] Delvaux and Scheemakers worked much conjointly; but Delvaux was the better artist. His bronze lion, now placed upon the pediment of Northumberland-house, is a creditable specimen of his skill in an art which his fellow sculptor did not possess. He copied, likewise, the *antique*, in bronze—a sleeping Venus at Holkham, and a Hercules (formerly) at Wanstead.

In Westminster-abbey, a joint work is the monument of Dr. Chamberlain, who is represented in an academic dress, as sitting on the corner of the sarcophagus—a conceit, emulative of the then fashionable French artists, M. A. Slodtz and Marsy.—D.

[2] [In Immerzeel's *Leven en Werken*, &c. this artist's name is written Vescovers, and 1744 is given as the date of his death.—W.]

travellers, that he concluded he should make a fortune in England: he came over—and starved. He executed whole figures in small, and vases, with perfect taste and judgment, and carved also in wood. He had a son who to the same arts added painting, but died young in 1749, before his father. The latter did not survive above a year.

It would be injustice to omit the late Mr. Gosset, and his nephew, who has excelled his uncle, and carried the art of taking likenesses in wax to surprising perfection.

MEDALLIST .

JOHN DASSIER,

(1678—1763,)[1]

though never in England, is certainly entitled to a place in this catalogue. He was medallist to the republic of Geneva,[2] and aspiring to be employed in the Mint here, struck a series of the kings of England, in a better style than our medals had been of late years. Some of the heads indeed were not taken from true originals, but the temples and monuments on the reverses were well designed and executed. He published them by subscription in 1731, at six guineas for thirty-three medals in copper and fifteen in silver. His brother James had been here three or four years before, to endeavour to procure a place in our Mint for John; but, none being vacant, Sir Andrew Fountaine, the celebrated virtuoso and patron of artists, and Mr. Conduit, who had married Sir Isaac Newton's niece, and who were the persons then directing the Mint, offered a pension of 50*l.* a-year to Dassier till Mr. Croker should die; but he was not content with the offer. James Antony Dassier, nephew of John, came over, and on Croker's death in 1740 was next year appointed second engraver to the Mint, and

[1] [Füssli, *Geschichte der besten Mahler in der Schweitz.*—W.]

[2] "About 1740, and for some years before and after, Dassier, a native of Geneva, settling in London, engraved a series of medals of all the English kings, with great taste and spirit. They are struck upon fine copper, and amount to thirty-six in number. He likewise gave medals of many illustrious men of this and other nations; all of which deserve considerable praise."—*Pinkerton on Coins*, vol. ii. p. 115.—D.

returned to Geneva in 1745. The uncle had executed a set of the reformers in smaller brass, and begun large medals of some of our great men then living; the nephew did several more, which were sold in copper at seven shillings and sixpence[1] each, and are very good performances, though inferior to the medals of the popes by Hamerani,[2] and more inferior to those of St. Urbain,[3] medallist to the last Dukes of Lorrain. There is a beautiful and numerous suite of Roman history in small medals of bronze by the younger Dassier.

J. CHRISTOPHER TANNER,

of Saxe-Gotha, came to England about 1733, and had practised carving and graving for snuff-boxes, gun-locks, and in mother-of-pearl. He was retained as a domestic in the family of the Prince of Wales, and by Mr. Conduit employed in the Mint, where he rose to be principal engraver on the death of Mr. Croker. He did medals of the Prince and Princess of Orange and Sir Isaac Newton, and the large family medal of the late king and queen and all their children.

LAURENCE NATTER,

(1705—1763,)[4]

of Biberach in Suabia, was a good engraver of intaglias, and medallist. He struck a fine medal of Sir Robert Walpole, the reverse of which was copied from Lord Leicester's statue of Cicero. He had studied in Italy, and afterwards resided several years in England. In 1746 he went to Holland, to make a medal of the Prince of Orange, as in 1743 he had been in Denmark with Marcus Touscher,

[1] At Dr. Mead's sale in 1755, ten medals in copper of eminent persons were sold for two guineas, and the set of kings, thirty-six in number, produced only 4*l.* 4*s.* The resemblance was imaginary.—D.

[2] [John Hamerani, medallist to popes Alexander VIII. Innocent XII. and Clement XI. died at Rome in 1705. There were several medallists of this name and family. See *Sammlung berühmter Medailleurs und Münzmeister nebst ihren zeichen*, Nürnberg, 1778; Goethe, *Winkelmann und sein Jahrhundert;* and Nagler's *Künstler Lexicon.*—W.]

[3] [Ferdinand St. Urbain was long the assistant of John Hamerani, at Rome: he died at Nancy, in 1738, aged eighty-four. Füssli, *Künstler Lexicon.*—W.]

[4] [Goethe, *Winkelmann und sein Jahrhundert.*—W.]

painter, architect, and engraver, of Nuremberg, who arrived here from Italy in 1741, and brought a high-finished drawing of the great duke's entrance into Florence, which he also executed with great labour for the empress-queen, who, however, did not purchase it. The King of Denmark bought the plate of the entry, and retained Touscher in his service. Mr. Natter published a well-known book on ancient gems,[1] was fellow of the Royal and Antiquarian Societies, and died of an asthma, December 27, 1763, at St. Petersburg, whither he had been invited as principal engraver to the empress. There is a small head of him from a medal executed by himself, in the second volume of the *Memoirs of Thomas Hollis*, 4to. 1780, where also is some account of him.

REMARKS.

To resume a sketch of the History of Dress, from the commencement of the last century. In the reign of William and Mary, the wigs and personal clothing of men were but slightly altered from what has been already described; while the head attire of the ladies exhibited a considerable variation. Their hair was strained over a toupée, made of silk and cotton wool, which was concealed by it, carried up to much more than the length of the face, with a profusion of furbelows, and long lappets of Brussels or point lace, depending from it. Two large locks played on the bosom. The waists were worn very long, and the stomachers were covered with jewels, upon velvet.

The peruke was still the pride of the men. They were worn very long before; that on the right side over the coat in front, and the other resting on the shoulder. *Beaux* carried their tortoiseshell comb and case, which they drew from their pockets, and formed the curls over their fingers during conversation, or when walking in the Mall. Coats were of velvet, without collars, and with preposterously large sleeves, and button holes of broad gold embroidery. The cravats were of the richest lace, loosely tied, and hanging low on the waistcoat.

This description may suffice, as far as appropriating portraits to their own era, which is the present object.

Kneller, however, and the other portrait painters found, that exact representation of the reigning mode was unpicturesque and unmanageable; and, therefore, introduced a fashion of velvet caps and *robes de chambre* for the men; and loosely curled locks and satin vests, fastened by a single jewel, for the ladies of quality; sitting, in order to favour the romantic idea, in gardens and near fountains; not parading in the drawing-room at court, in enormous hoop petticoats and streaming lappets, and creating an atmosphere with their fans. The

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[1] *Traité de la Méthode antique de graver en pierres fines, comparée avec la Méthode moderne; et expliquée en diverses planches, par Laurent Natter, graveur en pierres fines à Londres*, 1755, *folio, avec* 37 *planches*.—D.

real dress then fashionable, excited the reprehension of the *Guardian*, for the absence of tuckers; and recommended the ladies "not to imitate the nakedness, but the innocence, of their mother Eve." (No. 100, 1713.)

But the greatest of all anomalies were the portraits of military men, in close steel armour and voluminous wigs, as borrowed from the French. Such are the pictures of the Duke of Marlborough and Prince Eugene.

Sculpture may be said to have owed its improvement, or at least its more general adoption, to two foreigners, Rysbrach and Roubiliac; who, though we have no proof of the particular master under whom the latter acquired his art,[1] evidently formed their style upon the model of the French school—of Bouchardon, Coysevox, Adams, and Le Moyne. Of the former, this may be more accurately observed, after he had freed himself from the trammels of Gibbs and Kent. He was a most correct workman, but wanted in his own performance variety and taste. In all his military characters he adopted a costume, which he intended to be like that of a Roman general. Noblemen were likewise so represented by him. His female figures are generally spiritless and without grace. His busts are indeed more estimable than his whole figures, as the portraiture was most accurate.

Between Rysbrach and Roubiliac, a comparison can scarcely be drawn. The first was a cold but correct imitator, the other, a man endued with an ardent mind, entirely occupied in his art. When it was the fashion of the age for one man to think or design, and for another to execute, tameness was the necessary result. This opinion is confirmed by that of Flaxman, who accurately understood the history of his art. "Rysbrach and Roubiliac spread the popularity of this taste (*Bernini's*) in England; but as the first of these sculptors was a mere workman, too insipid to give pleasure, and too dull to offend greatly, we shall dismiss him without farther notice. The other deserves more attention. Roubiliac was an enthusiast in his art, possessed of considerable talents; he copied vulgar nature with zeal, and some of his figures seem alive; but their characters are mean, their expressions grimace, and their forms frequently bad: his draperies are worked with great diligence and labour from the most disagreeable examples in nature, the folds being either heavy or meagre, frequently without a determined general form, and hung on his figures with little meaning. He grouped two figures together (for he never attempted more) better than most of his contemporaries; but his thoughts are conceits, and his compositions epigrams." Flaxman likewise adds of Roubiliac, what must have been a "péché mortel" in his eyes: "This artist went to Italy in company with Mr. Pond, the English painter: he was absent from home three months, going and returning, stayed three days in Rome, and laughed at the sublime remains of ancient sculpture!" (*Artist*, No. 12.) In fact, the works of Bernini were his sole attraction.

The Editor has pursued his original plan of having preferred the judgment of artists to that of critical amateurs, with a due diffidence respecting his own; and because the object of this edition has been to offer substantial information. He is therefore induced to extract another very sensible and scientific criticism, which has appeared anonymously. Of Rysbrach and Scheemakers, the critic observes, "Heavy and ungraceful, they had not skill to use allegory so as to make it understood; or nature, so as to render it attractive. Roubiliac stands deservedly high, though eclipsed by the sculptors of the succeeding age, with whom, however, he had very little in common. His draperies were astonishing instances of execution, but which genius, well directed, might have produced with half the labour in a better taste. But his execution is always careful

[1] [Smith says he studied at Dresden under Balthazar, a Bohemian sculptor. Smith's father was a pupil of Roubiliac's.—W.]

and delicate. He spared no labour—he was not afraid of strong relief, of deep and difficult folds and sinkings—and of attitudes which ate up marble and consumed time. In most of his works conceit and allegory shared his affections between them. In Lady Elizabeth Nightingale's monument, in Westminster-abbey, Death, personified by a skeleton, is represented as striking an allegorical dart against a woman, whilst the man strives to stay it with an arm of flesh and blood. He loved Roman togas, antique breastplates, trophies, symbols, and winged boys. His favourite notion was to express lofty thoughts by figures in intense action. Newton's statue is an exception; serene thought inspires the whole figure."—*Quarterly Review*, 1826.

The monuments which are of this era have all the peculiarity of a base and pyramid, and all of them are mural. Bernini introduced pyramids upon a shelf—a solid base diminishing upwards, as if intended to last a thousand years, represented by a slab of marble of one inch in thickness. The first of this kind was introduced into the Chigi chapel at Rome; but the happy idea soon took flight to Paris, and, as if a matter of course, found its repose in Westminster-abbey. Bernini represented architecture and trees in perspective, and flying draperies, as if upheld in the air—foreign as these things are to the genius or powers of sculpture. The chief models of perfection which were followed in England, although never exactly imitated, were the monuments of the Cardinals Mazarin and Richelieu. The allegorical figures of the size of life, were adopted upon monuments of the largest scale and expense. Rysbrach gives us single figures, such as Britannia and Victory, placed indeed upon the same plinth, but not grouped. Roubiliac, on the contrary, is always theatrical, and his figures combine in one scenic effect. Eloquence, upon the monument of John, Duke of Argyll, is in the act of making a public speech; upon that of Lady E. Nightingale, herself and her husband are in a tame domestic character, but the skeleton of Death surveying them from his cave, and marking them as his prey, is animated malignity itself, expressed without the aid of features.

Groups were sometimes made by statues and medallions, on which profiles of certain of the relatives were raised in bas-relief. We have likewise a nauseous repetition of weeping cherubs, which support them. This was but a poor expedient to include a whole family. About this time we may observe the names of Gibbs and Kent inscribed on the plinth, and usurping the whole merit of the design, if any there were. Of this school of sculpture in particular, it will be candidly allowed, that the exquisite and laboured finishing will always claim its share of deserved praise. While the lovers of the true antique cannot always suppress a smile at so gross a deviation from the canons of Grecian art, yet will be content to allow to this school an adequate merit, excepting where the works of its professors are rashly compared with the remains, still to be inspected, of the artists of classic antiquity.

CHAPTER XXII.

ARCHITECTS IN THE REIGN OF GEORGE II.

It was in this reign that Architecture resumed all her rights. Noble publications of Palladio, Jones, and the antique, recalled her to true principles and correct taste; she found men of genius to execute her rules, and patrons to countenance their labours. She found more, and what Rome could not boast, men of the first rank who contributed to embellish their country by buildings of their own design in the purest style of antique composition. Before the glorious close of a reign that carried our arms and victories beyond where Roman eagles ever flew, ardour for the arts had led our travellers to explore whatever beauties of Grecian or Latin taste still subsisted in provinces once subjected to Rome; and the fine editions in consequence of those researches have established the throne of architecture in Britain, while itself languishes at Rome, wantons in tawdry imitations of the French in other parts of Europe, and struggles in vain at Paris to surmount their prepossession in favour of their own errors—for fickle as we call that nation, their music and architecture prove how long their ears and eyes can be constant to discord and disproportion.[1]

GIACOMO LEONI,

a Venetian, who had been architect to the Elector Palatine, settled in England,[2] and published a fine edition of Palladio

[1] With whatever degree of just criticism this remark is made upon the style of architecture *then* prevalent in Paris, candour will attribute their due meed of praise to St. Genevieve, St. M. Magdalene, and the Bourse, upon which France may indeed pride herself; and all of which have been erected since the compilation of this volume.—D.

[2] Leoni was patronised by Lord Burlington, who probably brought him to England for the purpose of superintending the edition of the works of Palladio, (2 vol. fol. 1725.) He afterwards published Alberti's *Architecture*, to which he added many of his own designs. The principal of these, dated 1726, was one for a mansion, never executed, at Carshalton, Surrey, for T. Scawen, Esq. of which eight plates are given. His largest undertaking was of a house at Moor-park, Herts,

in 1742. He was employed in building several houses, and died in 1746.

JOHN NICHOLAS SERVANDONI,

(1695—1766,)

a celebrated architect, resided here some years, though having various talents, he was best known in his own country as a painter. He executed many scenes for the opera, and painted a staircase (in conjunction with one Andréa) at Mr. Arundel's, the corner of Burlington-street, now Mr. Townshend's. He also gave the design of the theatre of fireworks for the peace in 1749, soon after which he returned to Paris. He was born at Florence, May 2, 1695, studied under Paolo Panini and Rossi, and was created a knight of the order of Christ. His genius was particularly turned to theatric machinery, of which he gave proofs at Dresden and Lisbon, and especially at Paris, where he was received into the Academy of Painting and Sculpture, and where he contrived magnificent serious pantomimes in the Grande Salle des Machines, besides fine decorations in several operas. An account of those shows may be seen in the fifth volume of the *Dictionnaire des Théâtres*.[1]

built for Mr. Styles, (an enormously fortunate adventurer in the South-Sea year,) who is said to have expended more than 100,000*l.* upon that structure. The southern portico has just pretensions to magnificence. Of the houses he designed in different counties, which were principally additions to ancient residences, are Clandon, Surrey (1731); Lyme-hall, Cheshire; and Bodecton-park, Sussex. The last mentioned was destroyed by fire, in 1826. He was buried at St. Pancras, Middlesex, 1746, æt. sixty.—D.

[1] Servandoni first distinguished himself as a machinist and scene painter, and was the most celebrated artist in Europe for pyrotechnic construction. He had much employment in different courts upon occasions of triumph; but being entirely given up to his pleasures, he dissipated all that he gained—fell gradually into neglect, and ended a long life in poverty. We have no specimen of his architectural abilities, which certainly were of the first order, of which the façade of St. Sulpice, at Paris, bears ample testimony.

This building is characterised by that which the French critics call "*la grande manière*." French architecture had been exceedingly deteriorated by the false taste of Oppendard and Gabriel, who were patronised by Louis XV.; and who introduced the frittered style which Walpole so justly satirizes. More classical designs have since prevailed, as introduced by Servandoni, Sufflot, and Le Roy, the well-known precursor of our Athenian Stuart. This grand front of St. Sulpice was begun in 1733, finished in 1745. Its dimensions are upon an enlarged scale, consisting of a Doric and an Ionic order, and extending 384 French feet, and each of the galleries having a height of at least 40 feet. The portico or colonnade is one of the most striking in modern Paris, which may now be said to emulate Rome in

His capital work was the façade of St. Sulpice, but the enormous masses of stone which he has heaped on the tops of the towers, and which are considerable enough to disfigure the view of the city itself, destroy the result of so superb a frontispiece.

THOMAS RIPLEY[1]

was born in Yorkshire, and executed such considerable works that he must not be omitted, though he wanted taste and fell under the lash of lasting satire. Pope[2] has twice mentioned him—

> "Who builds a bridge, that never drove a pile?
> Should Ripley venture, all the world would smile."
> *Imit. Horace*, Ep. ii. v. 186.

And again,

> "And needs no rod but Ripley with a rule."
> *Essay on Taste*, p. 18.

The truth is, politics and partiality concurred to help on these censures. Ripley was employed by the minister, and had not the countenance of Lord Burlington, the patron of Pope. It is no less true, that the Admiralty is a most ugly edifice, and deservedly veiled by Mr. Adam's handsome screen. Yet Ripley, in the mechanic part, and in the disposition of apartments and conveniences, was unluckily superior to the earl himself. Lord Orford's, at Houghton, of which Campbell gave the original design, but which was much improved by Ripley,[3] and Lord Walpole's at Wool-

the size and number of its columns, certainly very far exceeding any in London. The architects have, it must be allowed, a great advantage over ours, in consequence of the larger blocks of stone, and the greater facility by which, from their soft nature, they can be worked into form.—D.

[1] Thomas Ripley, comptroller of the Board of Works, buried at Hampton, Middlesex, 1758. *Par. Regist.*—D.

[2] Ripley was elevated from a house carpenter into an architect, by the patronage of Sir Robert Walpole. Pope's ridicule of him was agreeable to Lord Burlington, who reserved all his favour for Kent; and who treated Ripley as an unworthy rival.—D.

[3] Ripley's *Plans and Elevations of Houghton*, fol. 2 vols. 1755—1760.

"Houghton is a stately heavy building, joined by colonnades to large wings—the whole extending 250 feet."—*Gilpin.* It offers an example of a front lengthened by two wings connected with the main building by porticos or corridors. Several of these wings standing before the line of the main building, formed a kind of crescent. Kent borrowed this plan, and Thorndon, in Essex, by Payne, is a late instance. The original idea occurs in Palladio's works.

Walpole complimented his father, and published an account of his palace and his collection of pictures. (*Ædes Walpolianæ*, 4to. 1752.) In the dedication he

terton, one of the best houses of the size in England, will, as long as they remain, acquit this artist of the charge of ignorance. I must mention a more barbarous architect before I come to the luminaries of the science. This was

BATTY LANGLEY,

who endeavoured to adapt Gothic architecture to Roman measures; as Sir Philip Sidney attempted to regulate English verse by Roman feet. Langley went farther, and [for he never copied Gothic] *invented* five orders for that style.[1] All that his books achieved, has been to teach carpenters to massacre that venerable species, and to give occasion to those who know nothing of the matter, and who mistake his clumsy efforts for real imitations, to censure the productions of our ancestors, whose bold and beautiful fabrics Sir Christopher Wren viewed and reviewed with astonishment, and never mentioned without esteem. Batty Langley published some other works, particularly, An accurate Description of Newgate, &c. 1724;[2] A Design for a new Bridge at Westminster, 1736; A Reply to Mr. James's Tract on the same subject,[3] and an useful one on the prices of work and materials for building. He also invented an artificial stone, of which he made figures: an art lately brought to great perfection.[4]

observes, "Your power and your wealth speak themselves in the grandeur of the whole building; and give me leave to say, Sir, your enjoying the latter, after losing the former, is the brightest proof how honest were the foundations of both." What consolation to thrifty, though fallen ministers of state!—D.

[1] Batty Langley was a popular architect in his day, and his new orders of Gothic architecture were very generally applied to minor purposes. This work has been the oracle and text-book of carpenters and bricklayers, when employed by church-wardens and country gentlemen. The best edition of this precious book, (for alas! there have been several) is that in 4to. 1747. But the age has reformed itself to a certain extent; and there are now numerous artificers who, under sound direction, are competent to accurate Gothic restorations.—D.

[2] With a view to be employed in rebuilding.—D.

[3] Vide *British Topog.* vol. i. p. 635 and 736.

[4] By Coade of Lambeth.—D.

HENRY HERBERT, EARL OF PEMBROKE.[1]

The soul of Inigo Jones, who had been patronised by his ancestors, seemed still to hover over its favourite Wilton, and to have assisted the muses of arts in the education of this noble person. The towers, the chambers, the scenes which Holbein, Jones, and Vandyck had decorated, and which Earl Thomas had enriched with the spoils of the best ages, received the last touches of beauty from Earl Henry's hand. He removed all that obstructed the views to or

[1] Henry, Earl of Pembroke, was the son of Thomas, Earl of Pembroke, the virtuoso, of whom Pope says,—

"For Pembroke statues, dirty gods and coins."—*Epist.* iv. v. 7.

He inherited his father's taste, but applied it chiefly to architectural pursuits. He died in 1751. It is very honourable to his memory, that he strenuously supported the pretensions of Charles Labelye against very powerful interest made for very inferior men (Hawksmoor and Batty Langley), as architect of Westminster-bridge, the first stone of which Lord Pembroke laid with great ceremony in 1739, and the last in 1747, at the expense of 389,500*l.* by several parliamentary grants. The style unites grandeur with simplicity. It has been objected that the balustrade is too high.* Grosley, a French traveller, asserts, that they are purposely made so, in order to prevent the English propensity to suicide. Our obligation to Lord Pembroke, as a nation, is great, for having encouraged a man of genius, to whom we owe a knowledge of the construction of bridges, which led to the building of three others over the Thames, at London, one of which is not equalled in any European nation. In those built, during the same period, over the Seine, at Paris, utility has been consulted rather than architectural beauty.

Labelye, in his Treatise on Westminster-bridge, asserts that it has three arches

* [Since removed; a similar fate, probably, awaits the whole bridge, which has been declared unsafe by a special committee of the House of Commons, who have recommended that the bridge be taken down, and that a new one be built in its place. The present bridge has, within the last thirty-six years, already cost 190,000*l.* and it would require still 70,000*l.* to completely repair it. See *Report of the Commissioners*, 1846.—W.]

from his palace, and threw Palladio's theatric bridge over his river: the present lord has crowned the summit of the hill with the equestrian statue of Marcus Aurelius, and a handsome arch designed by Sir William Chambers.

No man had a purer taste in building than Earl Henry, of which he gave a few specimens, besides his works at Wilton. The new lodge in Richmond-park, the Countess of Suffolk's house at Marble-hill, Twickenham, the Water-house in Lord Orford's park at Houghton, are incontestable proofs of Lord Pembroke's taste. It was more than taste; it was passion for the utility and honour of his country, that engaged his lordship to promote and assiduously overlook the construction of Westminster-bridge by the ingenious Monsieur Labelye,[1] a man that deserves more notice than this slight encomium can bestow.[2]

wider than Westminster-hall, and that it contains twice the number of cubic feet of stone as St. Paul's-cathedral.

Comparative View of the Bridges over the Thames, London.

Bridges.	Date.	Architects.	Dimensions and Number of Arches.	Expense.
Westminster.	1739 to 1747.	Charles Labelye.	1,223 feet long, by 45 wide, 14 arches, the centre 76 feet.	389,500*l.*
Blackfriars.	1760 to 1768.	Robert Mylne.	1,100 feet long, by 42 wide, 9 arches, the centre 100 feet.	152,840*l.*
Waterloo.	1811 to 1817.	John Rennie.	It has nine elliptical arches of 120 feet span each.	450,000*l.*
New London.	1825; in progress 1827.	John Rennie, Jun.	The old bridge 926 feet long, repaired in 1757, and then nearly rebuilt. 928 feet long by 56 wide, centre arch 150 feet, second and fourth 148, land arches 130 feet. Five in all.	506,000*l.* The present contract.

The iron bridge over the Thames, from the Three Cranes to Southwark, was completed in 1819. It has three arches only, formed with iron ribs upon piers, which were cast at Rotherham, in Yorkshire. The centre spans 240 feet; and each side arch 200 feet. Weight of the iron employed in the whole structure, 5,700 tons.

This notice of our metropolitan bridges is incidentally given, in confirmation of our national obligation to the talents of Labelye, whose principles, so ably reduced to practice by himself, laid the foundation of later and important improvements in the architecture of bridges.—D.

[1] In 1754 he offered plans for the restoration of London-bridge.—D.

[2] Charles Labelye died at Paris in the beginning of 1762. I know no particulars of his life: a monument he cannot want while the bridge exists. In Gough's

Sir G. Kneller pinx.t *W. H. Worthington, sculp.t*

RICHARD BOYLE,

EARL OF BURLINGTON.

RICHARD BOYLE, EARL OF BURLINGTON.[1]

Never was protection and great wealth more generously and more judiciously diffused than by this great person, who had every quality of a genius and artist, except envy. Though his own designs were more chaste and classic than Kent's, he entertained him in his house till his death, and was more studious to extend his friend's fame than his own.[2] In these sheets I have mentioned many other instances of the painters and artists he encouraged and rewarded. Nor was his munificence confined to himself and his own houses and gardens. He spent great sums in contributing to public works, and was known to choose that the expense should fall on himself,[3] rather than that his country should be deprived of some beautiful edifices. His enthusiasm for the works of Inigo Jones was so active, that he repaired the church of Covent-garden because it was the production of that great master, and purchased a gateway at Beaufort-garden in Chelsea, and transported the identical stones to Chiswick with religious attachment. With the same zeal for pure architecture he assisted Kent in publishing the designs for Whitehall, and gave a beautiful edition of the antique baths from the drawings of Palladio, whose papers he procured with great cost. Besides his

Brit. Topog. vol. i. p. 474, is mentioned a plan of the intended harbour between Sandwich town and Sandown castle, by Charles Labelye, as is his description of Westminster-bridge, and his proposals for a fuller account, *ib.* 739. He was a native of Switzerland, was naturalized in England, but retired to France for his health.——

He published, *An Account of the Method made use of in laying the Foundations of Westminster Bridge*, 8vo. 1739.—D.

[1] This gifted nobleman was the third Earl of Burlington, and the fourth Earl of Cork and Orrery. He was born in 1695, and died in 1753. His elegant mansions, Burlington-house and Chiswick, devolved by heirship to the Duke of Devonshire.—D.

[2] "Jones and Palladio to themselves restore,
And be whate'er Vitruvius was before!"

Pope's Epist. to him.—D.

[3] In 1730, he printed *Fabriche Antiche disegnate da Andréa Palladio, e date in luce da R. Conte di Burlington*, folio; a limited number only, for private distribution. His encouragement of Giacomo Leoni has been already mentioned: Inigo Jones's designs were collected by Lord Burlington, and published at his expense, in Kent's name. (See vol. i.) In 1728, *The Villas of the Ancients*, fol. by R. Castell, were offered to the public by his liberality, and the property conceded to the authors.—D.

works on his own estate at Lonsborough, in Yorkshire, he new-fronted his house in Piccadilly, built by his father,[1] and added the grand colonnade within the court. As we have few samples of architecture more antique and imposing than that colonnade, I cannot help mentioning the effect it had on myself. I had not only never seen it, but had never heard of it, at least with any attention, when soon after my return from Italy, I was invited to a ball at Burlington-house. As I passed under the gate by night, it could not strike me. At day-break looking out of the window to see the sun rise, I was surprised with the vision of the colonnade[2] that fronted me.[3] It seemed one of those edifices in fairy tales that are raised by genii in a night's time.

His lordship's house at Chiswick, the idea of which is borrowed from a well-known villa of Palladio, is a model of taste, though not without faults, some of which are occasioned by too strict adherence to rules and symmetry.[4]

[1] That Lord Burlington being asked why he built his house so far out of town, replied, because he was determined to have no building beyond him. Little more than half-a-century has so enclosed Burlington-house with new streets, that it is now in the heart of that part of London.——

In 1827, the buildings had extended twice as far beyond Burlington-house, towards the north, as it is distant from the river.—D.

[2] Campbell, in his *Vitruvius Britannicus*, assumes to himself the new front of Burlington-house and the gateway; but as he takes no credit for the colonnade, which is in a style very superior to his designs, we may safely conclude it was the earl's own.

[3] The noble architect was content to allow the credit of the new front of Burlington-house to Kent, who was certainly absent during its erection, for he did not return to England, from Italy, before 1729. But its chief excellence lies in the accompaniment, which he himself acknowledged as his own. A more airy and classical colonnade will be rarely seen, even in Italy. This beautiful house had long been neglected, and an intention of taking it down was more than contemplated, as a sacrifice to the prevailing genius of street-building; when, to the satisfaction of all lovers of true architecture, it was purchased by Lord George Cavendish; and is now restored, or rather rebuilt, excepting the south front, with accuracy and taste. Gay says, in the *Trivia*,

> "Yet Burlington's fair palace still remains,
> Beauty without—within Proportion reigns."—D.

[4] Enthusiastic in his admiration of Palladio, Lord Burlington determined to exhibit to his countrymen a specimen of one of that architect's most admired designs, in a copy, not entirely correct, of the Villa Capra, near Vicenza. This singularly elegant building has a great advantage over Chiswick, in its site, upon a small conical hill, or insulated acclivity, giving a clear elevation to each front. In 1796, when at Vicenza, the Editor visited this villa, by invitation from its *then* owner, the Marchese Capra. Nothing can exceed both the plan and elevation, in simplicity and commodiousness. There are four porticos, four salas, or large parlours, as many smaller; and four staircases, which communicate with the rotunda, which is

Such are too many correspondent doors in spaces so contracted; chimneys between windows, and which is worse, windows between chimneys; and vestibules, however beautiful, yet too little secured from the damps of this climate. The trusses that support the ceiling of the corner drawing-room are beyond measure massive, and the ground apartment is rather a diminutive catacomb, than a library in a northern latitude. Yet these blemishes, and Lord Hervey's wit, who said *the house was too small to inhabit, and too large to hang to one's watch*, cannot depreciate the taste that reigns in the whole.[1] The larger court, dignified by picturesque cedars, and the classic scenery of the small court that unites the old and new house, are more worth seeing than many fragments of ancient grandeur, which our travellers visit under all the dangers attendant on long

thirty feet in diameter. Above, is the same distribution of lodging room; and on the ground floor, of offices. The marquis said that his ancestor had planned this country-house to receive himself and his three sons, with their families, during their *villeggiatura*. When the Editor saw it, it was hastening to decay; since which time the admirers of Palladio will regret that it is very far advanced. "This celebrated villa is now a melancholy spectacle; the stucco is ragged, the window shutters are decayed and patched; and grass is growing between the steps of all the porticos, up to the entrance doors. It is tenanted by an Austrian general, at the rate of tenpence a day."—Duppa's *Miscellaneous Observations and Opinions on the Continent*, large octavo, 1825.

Lord Burlington had failed in the attempt of accommodating an Italian villa, if strictly copied, to the indispensable conveniency of an English residence. The introduction of tall chimneys was absolutely necessary in this climate; but it marred the external resemblance. Two wings, which well correspond with the original architecture, and obviate some objections, have been added from the designs of James Wyatt.

When this novel building first presented itself to view, the wits, who envied the fame of it, or who did not understand its character, were busy in their remarks. Lord Chesterfield's verses are not forgotten:—

> "Possess'd of one great house for state,
> Without one room to sleep or eat,
> How well you build, let flattery tell,
> And all mankind, how ill you dwell."

There are two other imitations of the Villa Capra. That, on a more sumptuous and irregular plan, built for Mildmay, Earl of Westmoreland, upon the site of the castle of Mereworth, in Kent. Colin Campbell was the architect employed. The second, called Foot's-cray-place, in Kent, was erected in 1752, at the expense of Bourchier Cleve, Esq. There is a third, at Nuthall, Notts.—D.

[1] [Another of the numerous instances of the absolute necessity of adapting every architectural design to the nature of the climate in which it is raised. *Fitness* for the uses to which a building is designed, must always be the principal source of architectural beauty. An *umbrella*, whether of wood or stone, is a poor protection from the cold; and a building, designed chiefly to afford shelter from the sun and rain, however beautiful in its place, would make but a miserable figure for a residence in a cold climate.—W.]

voyages. The garden is in the Italian taste, but divested of conceits, and far preferable to every style that reigned till our late improvements. The buildings are heavy, and not equal to the purity of the house. The lavish quantity of urns and sculpture behind the garden-front should be retrenched.

Other works designed by Lord Burlington were, the dormitory at Westminster-school, the Assembly-room at York,[1] Lord Harrington's[2] at Petersham, the Duke of Richmond's house at Whitehall, and General Wade's in Cork-street. Both the latter were ill-contrived and inconvenient; but the latter has so beautiful a front, that Lord Chesterfield said, *As the general could not live in it to his ease, he had better take a house over against it and look at it.* These are mere details relating to this illustrious person's works.[3] His genuine praise is better secured in Mr. Pope's epistle to him.

I ought not to omit that his countess, Lady Dorothy Saville, had no less attachment to the arts than her lord. She drew in crayons, and succeeded admirably in likenesses; but, working with too much rapidity, did not do justice to her genius. She had an uncommon talent too for caricatura.

WILLIAM KENT,

(1684—1748.)

Under the auspices of Lord Burlington and Lord Pembroke, architecture, as I have said, recovered its genuine lustre. The former, the Apollo of arts, found a proper priest in the person of Mr. Kent. As I mean no panegyric on any man beyond what he deserved, or what to the best of my possibly erroneous judgment I think he deserved, I

[1] Sections and plans of this grand apartment are given in Drake's *Eboracum*, fol.—D.

[2] The octagon buildings at each end were afterwards added by Sheperd.

[3] Lord Burlington being consulted by the citizens for a proper person to carve the bas-relief in the pediment of the Mansion-house, his lordship replied, Any body could do well enough for such a building.——

The fact was, that the architect, G. Dance, who was the city surveyor, had been preferred to Kent. But Dance afterwards proved that he had an excellent idea of what was required in the construction of a gaol, by his appropriate building of Newgate.—D.

W. Aikman pinxt. J.W. Cook sculpt.

shall speak with equal impartiality on the merits and faults of Kent, the former of which exceedingly preponderated. He was a painter, an architect, and the father of modern gardening. In the first character, he was below mediocrity; in the second, he was a restorer of the science; in the last, an original, and the inventor of an art that realizes painting, and improves nature. Mahomet imagined an Elysium, but Kent created many.[1]

He was born in Yorkshire, and put apprentice to a coach-painter; but, feeling the emotions of genius, he left his master without leave, and repaired to London, where he studied a little, and gave indications enough of abilities to excite a generous patronage in some gentlemen of his own county, who raised a contribution sufficient to send him to Rome, whither he accompanied Mr. Talman in 1710. In that capital of the arts he studied under Cavalier Luti, and in the academy gained the second prize of the second class; still without suspecting that there was a sister art within his reach, more congenial to his talents. Though his first resources were exhausted, he still found friends. Another of his countrymen, Sir William Wentworth, allowed him 40*l.* a year for seven years. But it was at Rome that his better star brought him acquainted with Lord Burlington, whose sagacity discovered the rich vein of genius that had been hid from the artist himself. On their return to England in 1719,[2] Lord Burlington gave him an apartment in his own house, and added all the graces of favour and recommendation. By that noble person's interest, Kent was employed in various works, both as a painter of history and portrait; and yet it must be allowed that in each branch partiality must have operated strongly to make his lordship believe he discovered any merit in his friend. His portraits bore little resemblance to the persons that sat for them; and the colouring was worse, more raw and undetermined, than that of the most errant journeyman to the profession. The whole-lengths at Esher are standing evidences of this

[1] The analogy between Kent's *real* and Mohammèd's *imaginary* paradise, is very incomplete, at least if taken from the Korân.—D.

[2] Meaning Kent's first return, for he went a second time to Italy to purchase pictures and drawings for his patron.—D.

assertion. In his ceilings Kent's drawing was as defective as the colouring of his portraits, and as void of every merit. I have mentioned Hogarth's parody, if I may call it so, of his picture at St. Clement's. The hall at Wanstead is another proof of his incapacity. Sir Robert Walpole, who was persuaded to employ him at Houghton, where he painted several ceilings and the staircase, would not permit him, however, to work in colours, which would have been still more disgraced by the presence of so many capital pictures, but restrained him to chiaro-scuro. If his faults are thence not so glaring, they are scarce less numerous. He painted a staircase in the same way for Lord Townshend at Rainham.[1]

To compensate for his bad paintings, he had an excellent taste for ornaments, and gave designs for most of the furniture at Houghton, as he did for several other persons. Yet, chaste as these ornaments were, they were often unmeasurably ponderous. His chimney-pieces, though lighter than those of Inigo, whom he imitated, are frequently heavy; and his constant introduction of pediments and the members of architecture over doors, and within rooms, was disproportioned and cumbrous. Indeed I much question whether the Romans admitted regular architecture *within* their houses.[2] At least the discoveries at Herculaneum testify that a light and fantastic architecture, of a very Indian air, made a common decoration of private apartments. Kent's style, however, predominated authoritatively during his life; and his oracle was so much consulted by all who affected taste that nothing was thought complete without his assistance. He was not only consulted for furniture, as frames of pictures, glasses, tables, chairs, &c., but for plate, for a barge, for a cradle. And so impetuous was fashion, that two great ladies prevailed on him to make

[1] Kent's portrait of Pope, at Chiswick, is preserved merely as a curiosity. His frescos at Esher and Wanstead are no longer extant. His gardens are no longer as he left them. Those of Carleton-house, upon which he greatly prided himself, are about to be built over with streets; and his style has been totally superseded in others. His architecture alone remains to account for his popularity, in his day.—D.

[2] *Pompeiana*, by Gell and J. Gandy, 8vo. 1819, in which Walpole's opinion is satisfactorily confirmed. See likewise article JARDINS, in Millin's *Dict. des Beaux Arts*.—D.

designs for their birthday gowns. The one he dressed in a petticoat decorated with columns of the five orders; the other like a bronze, in a copper-coloured satin, with ornaments of gold. He was not more happy in other works in which he misapplied his genius. The gilt rails to the hermitage at Richmond were in truth but a trifling impropriety; but his celebrated monument of Shakspeare in the abbey was preposterous. What an absurdity to place busts at the angles of a pedestal, and at the bottom of that pedestal! Whose choice the busts were I do not know; but though Queen Elizabeth's head might be intended to mark the era in which the poet flourished, why were Richard II. and Henry V. selected? Are the pieces under the names of those princes two of Shakspeare's most capital works? or what reason can be assigned for giving them the preference?

As Kent's genius was not universal, he has succeeded as ill in Gothic.[1] The King's-bench at Westminster and Mr. Pelham's house at Esher are proofs how little he conceived either the principles or graces of that architecture. Yet he was sometimes sensible of its beauties, and published a print of Wolsey's noble hall at Hampton-court, now crowded and half-hidden by a theatre.[2] Kent gave the design for the ornaments of the chapel at the Prince of Orange's wedding, of which he also made a print.[3]

Such of the drawings as he designed for Gay's *Fables*, have some truth and nature; but whoever would search for his faults, will find an ample crop in a very favourite work of his, the prints for Spenser's *Fairy Queen*. As the drawings were exceedingly cried up by his admirers, and disappointed the public in proportion, the blame was thrown on the engraver; but so far unjustly, that though ill executed,

[1] The Law-courts in Westminster-hall; the Chinese-gothic house at Esher; and the choir-screen in the cathedral at Gloucester; none of these are now remaining to disparage his architectural fame!—D.

[2] [This noble hall was completed by Henry VIII.; it is 106 feet in length, 40 wide, and 60 high. It was used as a theatre during the reigns of Elizabeth and James I., and was again fitted up as a theatre, by George I. in 1718. In 1829 it was fitted up as a church, and was used as such for two years, during the rebuilding of Hampton-church. It was lately cleared and redecorated, and is now open to the public.—W.]

[3] His vignettes to the large edition of Pope's works are in a good taste.

the wretchedness of drawing, the total ignorance of perspective, the want of variety, the disproportion of the buildings, and the awkwardness of the attitudes, could have been the faults of the inventor only. There are figures issuing from cottages not so high as their shoulders, castles in which the towers could not contain an infant, and knights who hold their spears as men do who are lifting a load sideways. The landscapes are the only tolerable parts, and yet the trees are seldom other than young beeches, to which Kent, as a planter, was accustomed.

But in architecture[1] his taste was deservedly admired; and without enumerating particulars, the staircase at Lady Isabella Finch's, in Berkeley-square, is as beautiful a piece of scenery, and, considering the space, of art, as can be imagined. The temple of Venus at Stowe has simplicity and merit,[2] and the great room at Mr. Pelham's, in Arlington-street, is as remarkable for magnificence. I do not admire equally the room ornamented with marble and gilding at Kensington. The staircase there is the least defective work of his pencil; and his ceilings in that palace from antique paintings, which he first happily introduced, show that he was not too ridiculously prejudiced in favour of his own historic compositions.

Of all his works, his favourite production was the Earl of Leicester's house, at Holkham, in Norfolk.[3] The great hall, with the flight of steps at the upper end, in which he proposed to place a colossal Jupiter, was a noble idea. How the designs of that house, which I have seen an hundred times in Kent's original drawings, came to be published under another name,[4] and without the slightest mention of

[1] At Hampton-court is preserved a model of a palace designed by Kent, and intended to have been erected in Hyde-park. It reminds us of Holkham, with more grandeur, and many faults. The intention was abandoned, and the Horse-guards built in its stead, which has the best effect in perspective, from the park.—D.

[2] Kent's building, and the Temple of Ancient Virtue, are entitled to the same praise.—D.

[3] Thomas Coke, created Earl of Leicester, 1744, ob. 1759, S. P. When he was complimented upon the completion of his magnificent designs at Holkham, he replied, "It is a melancholy thing to stand alone in one's country. I look round; not a house is to be seen but my own; I am Giant of Giant-castle, and have ate up all my neighbours!"—D.

[4] "*The Plan and Elevations of the late Earl of Leicester's House at Holkham,*

the real architect, is beyond comprehension. The bridge, the temple, the great gateway, all built, I believe, the two first certainly, under Kent's own eye, are alike passed off as the works of another; and yet no man need envy or deny him the glory of having oppressed a triumphal arch with an Egyptian pyramid. Holkham has its faults, but they are Kent's faults, and marked with all the peculiarities of his style.[1]

As I intend to consider him as the inventor of modern gardening in a chapter by itself, I will conclude this account of him with the few remaining circumstances of his life. By the patronage of the queen, of the Dukes of Grafton and Newcastle, and Mr. Pelham, and by the interest of his constant friend, he was made master carpenter, architect, keeper of the pictures, and, after the death of Jervas, principal painter to the crown; the whole, including a pension of 100*l.* a year, which was given him for his works at Kensington, producing 600*l.* a year. In 1743, he had a disorder in his eyes that was thought paralytic, but recovered. But in March 1748, he had an inflammation both in his bowels and foot, which turned to a general mortification, and put an end to his life at Burlington-house, April 12, 1748, in the sixty-fourth year of his age. He was buried in a very handsome manner in Lord Burlington's vault, at Chiswick. His fortune, which with pictures and books, amounted to about 10,000*l.* he divided between his relations, and an

were engraved and published, Lond. 1761, fol. by Mr. Brettingham, architect, who had not the modesty to own that it was built after the design of Kent."—Gough's *Brit. Topog.* vol. ii. p. 25.——

Brettingham is not content to allow to Kent or Lord Leicester the whole credit. In his preface to his *Plans of Holkham*, he observes "that Lord Leicester's delight and passion for architecture was such, that he frequently concerted *with me* the publication of a book of plans of houses from ten to fifty thousand pounds expense, and some others of less value. This was our joint study and amusement in the country, and the drawings for this work have been made by me twenty years ago; but they were not to appear in print till after the publication of *Holkham*." Walpole has no other mention of this architect, who built two houses for noblemen, in London. The grand suite of apartments of Norfolk-house are a creditable proof, at least, of his internal arrangement and knowledge of construction.—D.

[1] Both Gibbs and Kent may be distinguished by the profuse and ill-judged adaptation, in very frequent instances, of shapeless urns and stone globes: these are seen, not only upon stone rusticated pillars and screen walls, but even as decorative parts of their chief buildings, and immediately point out their architects.—D.

actress with whom he had long lived in particular friendship.[1]

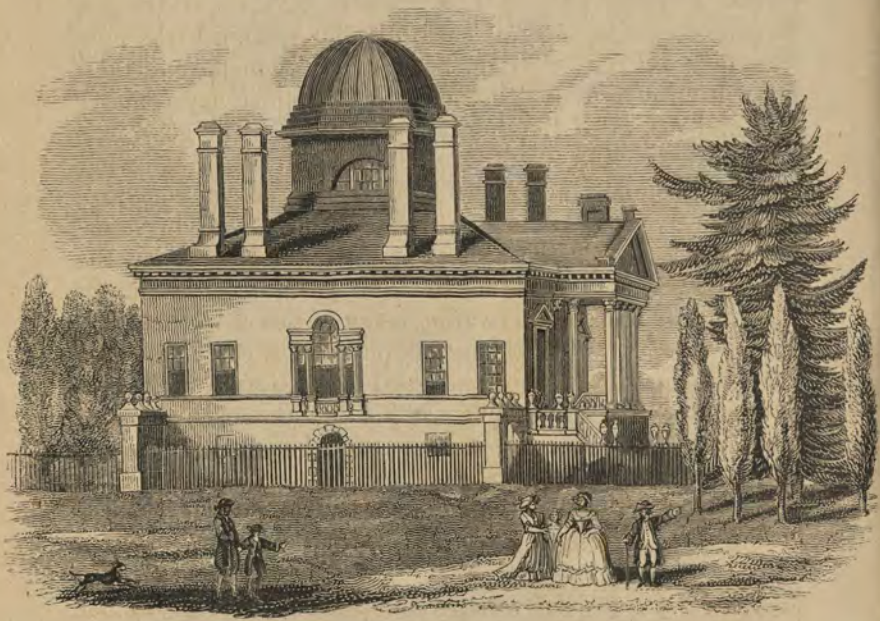
[1] Henry Flitcroft was an artist much employed about this 'period. He built the church of St. Giles-in-the-fields, the steeple of which too much resembled that of St. Martin. His, too, was the church of St. Olave, Southwark, reckoned the best of the new erections; but the tower was not finished, from the deficience of the allotted fund. Flitcroft is buried in the churchyard at Teddington, and against the church is a small tablet with a Latin inscription, which may be read from the road.——

The almost entire rebuilding of Woburn-abbey, about the middle of the last century, was from designs by Flitcroft, the execution of which he superintended.

INSCRIPTION.

"Manibus Henrici Flitcroft
sui temporis Architecturæ facile principis,
hoc marmor dicavit H. F. filius.
Virtutes ejus laude nullâ
sepulchrali indigent, omni majores.
Natus 3 Kal. Septemb. 1697.
Denatus 5 Kal. Martij. 1769."

We are informed by Pennant (*London*, p. 122), that St. Giles's-church was begun in 1730, and entirely completed in four years, at the expense of 10,000*l*. If Flitcroft had deserved the exclusive praise which filial partiality has inscribed upon his tomb, it is scarcely probable that he would have been so slightly noticed, apparently as an afterthought, in these memoirs. Certain however it is, that he set a worthy example in that edifice, of sound construction, simple architecture, and moderate expense.—D.



VILLA AT CHISWICK, AS IN 1740.

CHAPTER XXIII.

ON MODERN GARDENING.[1]

"THE GLORY OF LEBANON SHALL COME UNTO THEE, THE FIR-TREE, AND THE PINE, AND THE BOX TOGETHER, TO BEAUTIFY THE PLACE OF MY SANCTUARY; AND I WILL MAKE THE PLACE OF MY FEET GLORIOUS."—*Isaiah* lx. 13.

GARDENING was probably one of the first arts that succeeded to that of building houses, and naturally attended property and individual possession. Culinary, and afterwards medicinal herbs, were the objects of every head of a family; it became convenient to have them within reach, without seeking them at random in woods, in meadows, and on mountains, as often as they were wanted. When the earth ceased to furnish spontaneously all these primitive luxuries, and culture became requisite, separate enclosures for rearing herbs grew expedient. Fruits were in the same predicament, and those most in use or that demand attention, must have entered into and extended the domestic enclosure. The good man Noah, we are told, planted a vineyard, drank of the wine, and was drunken, and every body knows the consequences. Thus we acquired kitchen-gardens, orchards, and vineyards. I am apprised that the prototype of all these sorts was the garden of Eden; but as that paradise was a good deal larger than any we read of afterwards, being enclosed by the rivers Pison, Gihon, Hiddekel, and Euphrates, as every tree that was pleasant to the sight and good for food grew in it, and as two other trees were likewise found there, of which not a slip or sucker remains, it does not belong to the present discussion. After the fall no man living was suffered to enter into the garden; and the poverty and necessities of our first ancestors hardly allowed them time *to make*

[1] *Essai sur l'Art des Jardins Modernes*, par M. Horace Walpole, traduit en François, par M. le Duc de Nivernois en 1784. Imprimé à Strawberry-hill, par T. Kirgate, 1785, 4to.—D.

improvements on their estates in imitation of it, supposing any plan had been preserved. A cottage and a slip of ground for a cabbage and a gooseberry-bush, such as we see by the side of a common, were in all probability the earliest seats and gardens; a well and bucket succeeded to the Pison and Euphrates. As settlements increased, the orchard and the vineyard followed; and the earliest princes of tribes possessed just the necessaries of a modern farmer.

Matters, we may well believe, remained long in this situation; and though the generality of mankind form their ideas from the import of words in their own age, we have no reason to think that for many centuries the term *garden* implied more than a kitchen-garden or orchard. When a Frenchman reads of the garden of Eden, I do not doubt but he concludes it was something approaching to that of Versailles, with clipped hedges, berceaus, and trellis-work. If his devotion humbles him so far as to allow that, considering who designed it, there might be a labyrinth full of Æsop's fables, yet he does not conceive that four of the largest rivers in the world were half so magnificent as an hundred fountains full of statues by Girardon.[1] It is thus that the word *garden* has at all times passed for whatever was understood by that term in different countries. But that it meant no more than a kitchen-garden, or orchard, for several centuries, is evident from those few descriptions that are preserved of the most famous gardens of antiquity.

That of Alcinous, in the *Odyssey*, is the most renowned in the heroic times. Is there an admirer of Homer who can read his description without rapture? or who does not form to his imagination a scene of delights more picturesque than the landscapes of Tinian or Juan Fernandez? Yet what was that boasted paradise with which

> "the gods ordain'd
> To grace Alcinous and his happy land?"
> POPE. *Odyss.* book vii. v. 176.

Why, divested of harmonious Greek and bewitching poetry,

[1] Walpole, notwithstanding his decided partiality to French literature, society, and manners, loses no opportunity, in the course of these volumes, to hold up French taste to extreme ridicule. May it not be inferred that he was, upon that point, influenced only by a love of truth, and of his own country?—D.

it was a small orchard and vineyard, with some beds of herbs, and two fountains that watered them, enclosed within a quickset hedge. The whole compass of this pompous garden enclosed—four acres.

> "Four acres was th' allotted space of ground,
> Fenced with a green enclosure all around."
> *Odyss.* book vii. v. 145.

The trees were apples, figs, pomegranates, pears, olives, and vines.

> "Tall thriving trees confess'd the fruitful mould;
> The redd'ning apple ripens into gold.
> Here the blue fig with luscious juice o'erflows,
> With deeper red the full pomegranate glows.
> The branch here bends beneath the weighty pear,
> And verdant olives flourish round the year.
> * * * *
> Beds of all various herbs, for ever green,
> In beauteous order terminate the scene."
> *Odyss. ut sup.*

Alcinous's garden was planted by the poet, enriched by him with the fairy gift of eternal summer, and, no doubt, an effort of imagination surpassing any thing he had ever seen. As he has bestowed on the same happy prince a palace with brazen walls and columns of silver, he certainly intended that the garden should be proportionably magnificent. We are sure, therefore, that as late as Homer's age, an enclosure of four acres, comprehending orchard, vineyard, and kitchen-garden, was a stretch of luxury the world at that time had never beheld.

The hanging gardens of Babylon[1] were a still greater prodigy. We are not acquainted with their disposition or contents; but, as they are supposed to have been formed on terraces and the walls of the palace, whither soil was conveyed on purpose, we are very certain of what they were not; I mean, they must have been trifling, of no extent, and a wanton instance of expense and labour. In other words, they were what sumptuous gardens have been in all ages till the present—unnatural, enriched by art, possibly with fountains, statues, balustrades, and summer-houses, and were any thing but verdant and rural.

[1] *Thoughts on the Style and Taste of Gardening among the Ancients*, by W. Falconer, 8vo. 1785.—D.

From the days of Homer to those of Pliny, we have no traces to lead our guess to what were the gardens of the intervening ages. When Roman authors, whose climate instilled a wish for cool retreats, speak of their enjoyments in that kind, they sigh for grottos, caves, and the refreshing hollows of mountains, near irriguous and shaded founts; or boast of their porticos, walks of planes, canals, baths and breezes from the sea. Their gardens are never mentioned as affording shade and shelter from the rage of the dog-star. Pliny has left us descriptions of two of his villas. As he used his Laurentine villa for his winter retreat, it is not surprising that the garden makes no considerable part of the account.[1] All he says of it is, that the gestatio or place of exercise, which surrounded the garden (the latter consequently not being very large) was bounded by a hedge of box, and where that was perished, with rosemary; that there was a walk of vines, and that most of the trees were fig and mulberry, the soil not being proper for any other sorts.

On his Tuscan villa[2] he is more diffuse; the garden makes a considerable part of the description—and what was the principal beauty of that pleasure-ground? Exactly what was the admiration of this country about threescore years ago—box-trees cut into monsters, animals, letters, and the names of the master and the artificer.[3] In an age when architecture displayed all its grandeur, all its purity, and all its taste; when arose Vespasian's amphitheatre, the temple of Peace, Trajan's forum, Domitian's baths, and Adrian's villa, the ruins and vestiges of which still excite our astonishment and curiosity; a Roman consul, a polished emperor's friend, and a man of elegant literature and taste, delighted in what the mob now scarce admire in a college-garden. All the ingredients of Pliny's corresponded exactly with those laid out by London and Wise on Dutch principles. He talks of slopes, terraces, a wilderness, shrubs methodi-

[1] *C. Plinius Secundus Gallo suo,* Lib. ii. Epist. 17.—D.

[2] *C. Plinius Apollinari suo,* Lib. v. Epist. 6. "Bestiarum effigies invicem adversas, buxus inscripsit."—D.

[3] "Alibi ipsa buxus intervenit in formas mille descripta, literis interdum, quæ modo nomen domini dicunt, modo artificis," *ut sup.* Cicero, in the course of his Epistles, praises and describes his villa and gardens at Tusculum.—D.

cally trimmed, a marble bason,[1] pipes spouting water, a cascade falling into the bason, bay-trees, alternately planted with planes, and a straight walk, from whence issued others parted off by hedges of box, and apple-trees, with obelisks placed between every two. There wants nothing but the embroidery of a parterre, to make a garden in the reign of Trajan serve for a description of one in that of King William.[2] In one passage above Pliny seems to have conceived that natural irregularity might be a beauty; "*in opere urbanissimo,*" says he, "*subita velut illati ruris imitatio.*"[3] Something like a rural view was contrived amidst so much polished composition. But the idea soon vanished, lineal walks immediately enveloped the slight scene, and names and inscriptions in box again succeeded to compensate for the daring introduction of nature.[4]

[1] The English gardens described by Hentzner in the reign of Elizabeth, are exact copies of those of Pliny. In that at Whitehall was a sun-dial and jet-d'eau, which, on turning a cock, spurted out water and sprinkled the spectators. In Lord Burleigh's, at Theobald's, were obelisks, pyramids, and circular porticos, with cisterns of lead for bathing. At Hampton-court the garden walls were covered with rosemary, a custom, he says, very common in England. At Theobald's was a labyrinth also, an ingenuity I shall mention presently to have been frequent in that age.

[2] Dr. Plot, in his natural *History of Oxfordshire* (p.380), seems to have been a great admirer of trees carved into the most heterogeneous forms, which he calls *topiary works*, and quotes one Laurembergius for saying that the English are as expert as most nations in that kind of sculpture; for which Hampton-court was particularly remarkable. The doctor then names other gardens that flourished with animals and castles, formed *arte topiariâ;* and above all, a wren's nest, that was capacious enough to receive a man to sit on a seat made within it for that purpose.

[3] Lib. v. Epist. 6.—D.

[4] But though Pliny only caught an ideal glimpse of a possibility that nature might be no bad decoration; yet there had been a prince, who, amidst all his wildness of extravagant expense (one of his slightest faults), had discovered real taste; and had also discovered two men of real genius, who were capable of executing his most daring ideas, and his ideas had anticipated the principles of modern gardening, and bespoken an accompaniment to the most costly of all palaces, ground laid out with all the freedom of nature. How will my readers be surprised to hear that Nero himself was the prince in question! The fact is indubitable; it is recorded by a most admired classic, and yet has never been noticed, till a gentleman, who reads and writes with the penetrating observation of Tacitus, furnished me with the following quotation from book xv. of the *Annals* of that masterly author:—

"*Taciti Ann.* lib. xv. near the middle. "Cæterum Nero usus est patriæ ruinis, extruxitque domum, in quâ haud perinde gemmæ et aurum miraculo essent, solita pridem et luxû vulgata, quam arva et stagna, et in modum solitudinum, hinc silvæ, inde aperta spatia et prospectûs. Magistris et machinatoribus, Severo et Celere, quibus ingenium et audacia erat etiam, quæ natura denegavisset, per artem tentare."—"Besides, Nero availed himself of the ruins of his country, and built a house, in which gems and gold, formerly of usual and common luxury, were not so much to be admired as fields and lakes, and, as in deserts, here woods, there open spaces and prospects—the masters and designers being Severus and Celer,

In the paintings found at Herculaneum are a few traces of gardens, as may be seen in the second volume of the prints.[1] They are small square enclosures formed by trellis-work, and espaliers,[2] and regularly ornamented with vases,[3] fountains and careatides, elegantly symmetrical, and proper for the narrow spaces allotted to the garden of a house in a capital city. From such I would not banish those playful waters that refresh a sultry mansion in town, nor the neat trellis, which preserves its wooden verdure better than natural greens exposed to dust. Those treillages in the gardens at Paris, particularly on the Boulevard, have a gay and delightful effect. They form light corridors, and transpicuous arbours, through which the sun-beams play and chequer the shade, set off the statues, vases and flowers, that marry with their gaudy hotels, and suit the gallant and idle society who paint the walks between their parterres, and realize the fantastic scenes of Watteau and Durfé.

From what I have said, it appears how naturally and insensibly the idea of a kitchen-garden[4] slid into that which has for so many ages been peculiarly termed a garden, and by our ancestors in this country, distinguished by the name of a pleasure-garden. A square piece of ground was originally parted off in early ages for the use of the family—to exclude cattle and ascertain the property it was separated from the fields by a hedge. As pride and desire of privacy increased, the enclosure was dignified by walls; and in climes where fruits were not lavished by the ripening glow of nature and soil, fruit-trees were assisted and sheltered from surrounding winds by the like expedient; for the

men possessed of genius and courage to attempt by art even what nature had denied."——

And, in the reign of Domitian, Martial addresses Faustinus upon his villa; and he grounds his praise upon the absence of cut box hedges and topiary works; but that it admits natural and rural objects—"*Sed rure vero barbaroque lætatur.*" *Mart. Epig.* Lib. iii. 58. De Lille has nearly the same sentiment—"Je préfère *un champ brut* à son triste jardin." *Les Jardins*, ch. i.—D.

[1] *Campi Phlegræi*, by Sir W. Hamilton, Naples, fol. 1776; *Antichita di Hercolano*, 9 tom. Napoli, 1792.—D.

[2] At Warwick-castle is an ancient suit of arras, in which there is a garden exactly resembling these pictures of Herculaneum.

[3] Gell and Gandy's *Pompeiana*, *ut sup.*—D.

[4] Pliny has a positive discrimination between the *parterre*, or flower garden—"Hortus violis odoratus," and the *potagerie* or kitchen garden—"Hortus alius pinguis et rusticus."—D.

inundation of luxuries which have swelled into general necessities, have almost all taken their source from the simple fountain of reason.

When the custom of making square gardens enclosed with walls was thus established, to the exclusion of nature and prospect,[1] pomp and solitude combined to call for something that might enrich and enliven the insipid and unanimated partition. Fountains, first invented for use, which grandeur loves to disguise and throw out of the question, received embellishments from costly marbles, and at last, to contradict utility, tossed their waste of waters into air in spouting columns. Art, in the hands of rude man, had at first been made a succedaneum to nature; in the hands of ostentatious wealth, it became the means of opposing nature; and the more it traversed the march of the latter, the more nobility thought its power was demonstrated. Canals measured by the line were introduced in lieu of meandering streams, and terraces were hoisted aloft in opposition to the facile slopes that imperceptibly unite the valley to the hill. Balustrades defended these precipitate and dangerous elevations, and flights of steps rejoined them to the subjacent flat from which the terrace had been dug. Vases and sculpture were added to these unnecessary balconies, and statues furnished the lifeless spot with mimic representations of the excluded sons of men. Thus, difficulty and expense were the constituent parts of those sumptuous and selfish solitudes; and every improvement that was made, was but a step farther from nature. The tricks of water-works[2] to wet the unwary, not to refresh the panting spectator, and parterres embroidered in patterns like a petticoat, were but the childish endeavours of fashion and novelty to reconcile greatness to what it had surfeited on. To crown these impotent displays of false taste, the shears were applied to the lovely wildness of form with which nature has distinguished each various species of tree

[1] It was not uncommon, after the circumjacent country had been shut out, to endeavour to recover it by raising large mounds of earth to peep over the walls of the garden.

[2] Plot, before cited, has given a very minute and curious account of those at Astrop-wells, in Oxfordshire.—D.

and shrub. The venerable oak, the romantic beech, the useful elm, even the aspiring circuit of the lime, the regular round of the chestnut, and the almost moulded orange-tree, were corrected by such fantastic admirers of symmetry. The compass and square were of more use in plantations than the nurseryman. The measured walk, the quincunx, and the etoile, imposed their unsatisfying sameness on every royal and noble garden. Trees were headed, and their sides pared away; many French groves seem green chests set upon poles. Seats of marble, arbours and summer-houses, terminated every visto; and symmetry, even where the space was too large to permit its being remarked at one view, was so essential, that, as Pope observed,

> " each alley has a brother,
> And half the garden just reflects the other." [1]

Knots of flowers were more defensibly subjected to the same regularity. Leisure, as Milton expressed it,

> " in trim gardens took his pleasure."
> *Il Penseroso*, l. 50.

In the garden of Marshal de Biron at Paris, consisting of fourteen acres, every walk is buttoned on each side by lines of flower-pots, which succeed in their seasons. When I saw it, there were nine thousand pots of Asters, or la Reine Marguerite.

We do not precisely know what our ancestors meant by a bower,[2] it was probably an arbour; sometimes it meant the whole frittered enclosure, and in one instance it certainly included a labyrinth. Rosamond's bower was indisputably of that kind, though, whether composed of walls or hedges,

[1] " And half the platform just reflects the other."
Edit. Warton, Ep. 4, l. 118.—D.

[2] Upon consulting our old poets, Walpole would have found the true meaning, and the distinction which occurs between the two words, " boure " and " herber," as in Chaucer.

> " Heres thou not Absolon,
> That chaunteth thus, under our *boures wal?*"—*Miller's Tale:*

where it is a chamber; and " herber," which is an arbour in a garden.

> " And so I followed 'till it me brought
> To a right plesaunt *herber* well ywrought."—*Flower and Leafe.*

Milton has " in hall or bower," evidently hall or private chamber; and, in the other sense, " crisped shades and bowers." A variety of other proofs might be readily adduced in confirmation of this analogy. " Boure " is either a chamber in a house, or a chamber made by the closely interwoven shade of trees.—D.

we cannot determine.[1] A square and a round labyrinth were so capital ingredients of a garden formerly, that in Du Cerceau's architecture, who lived in the time of Charles IX. and Henry III. there is scarce a ground-plot without one of each. The enchantment of antique appellations has consecrated a pleasing idea of a royal residence, of which we now regret the extinction. Havering in the Bower, the jointure of many dowager queens, conveys to us the notion of a romantic scene.

In Kip's views of the seats of our nobility and gentry,[2] we see the same tiresome and returning uniformity. Every house is approached by two or three gardens, consisting perhaps of a gravel-walk and two grass plats, or borders of flowers. Each rises above the other by two or three steps, and as many walls and terraces; and so many iron gates, that we recollect those ancient romances, in which every entrance was guarded by nymphs or dragons. At Lady Orford's, at Piddletown, in Dorsetshire, there was, when my brother married, a double enclosure of thirteen gardens, each I suppose not much above an hundred yards square, with an enfilade of correspondent gates; and before you arrived at these, you passed a narrow gut between two stone terraces, that rose above your head, and which were crowned by a line of pyramidal yews. A bowling-green was all the lawn admitted in those times, a circular lake the extent of magnificence.

Yet, though these and such preposterous inconvenences prevailed from age to age, good sense in this country had perceived the want of something at once more grand and more natural. These reflections and the bounds set to the waste made by royal spoilers, gave origin to parks. They were contracted forests, and extended gardens. Hentzner[3] says, that according to Rous of Warwick, the first park was

[1] Drayton, in a note to his Epistle of Rosamond, says, her labyrinth was built of vaults under ground, arched and walled with brick and stone; but, as Mr. Gough observes, he gives no authority for that assertion. (*V.* pref. to 2d edit. of *British Topography*, p. xxx.) Such vaults might remain to Drayton's time, but did not prove that there had been no superstructure.

[2] See *Théâtre de la Grande Brétagne*, and Atkyns' *Gloucestershire*, by T. Kip.—D.

[3] Translated by Walpole, and published in 1757, *A Journey into England*, by Paul Hentzner, in 1598.—D.

that at Woodstock. If so, it might be the foundation of a legend that Henry II. secured his mistress in a labyrinth; it was no doubt more difficult to find her in a park than in a palace, when the intricacy of the woods and various lodges buried in covert might conceal her actual habitation.

It is more extraordinary that having so long ago stumbled on the principle of modern gardening, we should have persisted in retaining its reverse, symmetrical and unnatural gardens. That parks were rare in other countries, Hentzner, who travelled over great part of Europe, leads us to suppose, by observing that they were common in England. In France they retain the name, but nothing is more different both in compass and disposition. Their parks are usually square or oblong enclosures, regularly planted with walks of chestnuts or limes, and generally every large town has one for its public recreation. They are exactly like Burton's-court, at Chelsea-college, and rarely larger.[1]

One man, one great man we had, on whom nor education nor custom could impose their prejudices; who, *on evil days though fallen, and with darkness and solitude compassed round*, judged that the mistaken and fantastic ornaments he had seen in gardens, were unworthy of the Almighty hand that planted the delights of paradise.[2] He seems with the prophetic eye of taste [as I have heard taste well defined][3] to have conceived, to have foreseen modern gardening; as Lord Bacon announced the discoveries since made by experimental philosophy. The description of Eden is a warmer

[1] One of the earliest authors, who have noticed the art of gardening as practised in their own time, is Sir Henry Wotton, in his *Treatise on the Elements of Architecture*. "First (he says) I must notice a certain contrariety between building and gardening: for as fabricks should be regular, so gardens should be irregular, or at least cast into a very wilde regularity. To exemplify my conceit, I have seen a garden for the manner perchance incomparable, a delicate and diligent curiosity, surely without parallel among foreign nasions, namely in the garden of Sir Henry Fanshawe, at his seat at Ware-park." (*Remaines*, p. 64, 3d edit. 1674.) This method of contrasting the hues of flowers and flowering shrubs, was afterwards adopted by Kent, as his own invention.—D.

[2] When Milton, in his earlier poems, describes a garden, he portrays what he actually saw; when he wrote his *Paradise Lost* he could not see; and he trusted to and followed the force of his own imagination, and memory of the classics. He had greatly changed his idea of a perfect garden, in that poem, where the brooks, but not the shades, are *crisped*.—D.

[3] By the great Lord Chatham, who had a good taste himself in modern gardening, as he showed by his own villas in Enfield-chase and at Hayes.——Wheatley's *Essay*, p. 129.—D.

and more just picture of the present style than Claud Lorrain could have painted from Hagley or Stourhead. The first lines I shall quote exhibit Stourhead on a more magnificent scale.

> " Thro' Eden went a river large,
> Nor changed his course, but thro' the shaggy hill
> Pass'd underneath ingulph'd, for God had thrown
> That mountain as his garden-mound, high rais'd
> Upon the rapid current."—*Par. Lost*, book iv. l. 222.

Hagley seems pictured in what follows :—

> " which thro' veins
> Of porous earth with kindly thirst updrawn,
> Rose a fresh fountain, and with many a rill
> Water'd the garden."—Lib. ii. 228.[1]

What colouring, what freedom of pencil, what landscape in these lines—

> " From that sapphire fount the crisped brooks,
> Rolling on orient pearl and sands of gold,
> With mazy error under pendent shades
> Ran nectar, visiting each plant, and fed
> Flow'rs worthy of Paradise, which not *nice art*
> In beds and curious knots, but *nature* boon
> Pour'd forth profuse on hill and dale and plain,
> Both where the morning sun first warmly smote
> The *open field*, and where the unpierced shade
> Imbrown'd the noon-tide bow'rs.—*Thus was this place*
> *A happy rural seat of various view*."—Pp. 237-245.[2]

Read this transporting description, paint to your mind the scenes that follow, contrast them with the savage but

[1] Has not Tasso described a garden of equal beauty, and not less applicable to the modern style? Every lover of this art will recur to the well-known stanza in the 16th canto, which concludes,

> " L'Arte che tutto fá, nulla si scopre."

It is likewise exemplified by a passage in *Paradise Regained* :—

> —— " and enter'd soon the shade;
> High-rooft, and walks beneath, and alleys brown,
> That open'd in the midst a woody scene.
> *Nature's* own work it seemed." (*Nature taught Art.*)
>
> Book ii. v. 289.—D.

[2] Not to insist on less decisive marks of imitation, the lines, book iv. v. 257, clearly copy the Cave of Calypso, as described by Homer. And Spenser has an analogous idea :—

> " For all that Nature by her mother wit
> Could frame in earth, and form of substance base
> Was there—and all that Nature did omit
> Art (playing Nature's second part), supplied it."
>
> *Fairy Queen*, book iv. canto x.—D.

respectable terror with which the poet guards the bounds of his Paradise, fenced

> " with the champain head
> Of a steep wilderness, whose hairy sides
> With thicket overgrown, grotesque and wild
> Access denied; and over head upgrew
> Insuperable height of loftiest shade,
> Cedar, and pine, and fir, and branching palm,
> A sylvan scene, and as the ranks ascend,
> Shade above shade, a woody theatre
> Of stateliest view."—Book iv. l. 141.

And then recollect that the author of this sublime vision had never seen a glimpse of any thing like what he has imagined, that his favourite ancients had dropped not a hint of such divine scenery, and that the conceits in Italian gardens, and Theobald's and Nonsuch, were the brightest originals that his memory could furnish.[1] His intellectual eye saw a nobler plan, so little did he suffer by the loss of sight. It sufficed him to have seen the materials with which he could work. The vigour of a boundless imagination told him how a plan might be disposed, that would embellish nature, and restore art to its proper office, the just improvement or imitation of it.

It is necessary that the concurrent testimony of the age should swear to posterity that the description above-quoted was written above half a century before the introduction of modern gardening, or our incredulous descendants will defraud the poet of half his glory, by being persuaded that he copied some garden or gardens he had seen—so minutely do his ideas correspond with the present standard. But what shall we say for that intervening half century who could read that plan and never attempt to put it in execution?

Now let us turn to an admired writer, posterior to Milton, and see how cold, how insipid, how tasteless is his account of what he pronounced a perfect garden. I speak not of his style, which it was not necessary for him to animate with the colouring and glow of poetry. It is his

[1] Since the above was written, I have found Milton praised and Sir William Temple censured, on the same foundations, in a poem called *The Rise and Progress of the present Taste in Planting*, printed in 1767.

want of ideas, of imagination, of taste, that I censure, when he dictated on a subject that is capable of all the graces that a knowledge of beautiful nature can bestow. Sir William Temple was an excellent man; Milton, a genius of the first order.

We cannot wonder that Sir William declares in favour of parterres,[1] fountains and statues, as necessary to break the sameness of large grass-plats, which he thinks have an ill effect upon the eye, when he acknowledges that he discovers fancy in the gardens of Alcinous. Milton studied the ancients with equal enthusiasm, but no bigotry, and had judgment to distinguish between the want of invention and the beauties of poetry. Compare his Paradise with Homer's garden, both ascribed to a celestial design. For Sir William, it is just to observe, that his ideas centered in a fruit-garden. He had the honour of giving to his country many delicate fruits, and he thought of little else than disposing them to the best advantage. Here is the passage I proposed to quote; it is long, but I need not make an apology to the reader for entertaining him with any other words instead of my own.

"The best figure of a garden is either a square or an oblong, and either upon a flat or a descent: they have all their beauties, but the best I esteem an oblong upon a descent. The beauty, the air, the view makes amends for the expense, which is very great in finishing and supporting the terrace-walks, in levelling the parterres, and in the stone stairs that are necessary from one to the other.

"The perfectest figure of a garden I ever saw, either at home or abroad, was that of Moor-park in Hertfordshire,[2] when I knew it about thirty years ago. It was made by the Countess of Bedford, esteemed among the greatest wits of her time, and celebrated by Doctor Donne; and with very great care, excellent contrivance, and much cost, but greater sums may be thrown away without effect or honour, if there want sense in proportion to money, or *if nature be not followed*, which I take to be the great rule in this, and perhaps in every thing else, as far as the conduct not only of our lives, but our governments."

We shall see how *natural* that admired garden was.

"Because I take[3] the garden I have named to have been in all kinds the most beautiful and perfect, at least in the figure and disposition that I have

[1] The whole scheme of pleasure-gardens, in Sir W. Temple's time, was borrowed from Holland, where he had long resided.—D.

[2] A certain confusion has arisen between this place and Moor-park, near Farnham, in Surrey, the favourite residence of Sir W. Temple, and where, under a sun-dial, he directed his heart to be buried, in a casket of silver.—D.

[3] This garden seems to have been made after the plan laid down by Lord Bacon in his 46th Essay, to which, that I may not multiply quotations, I will refer the reader.—— Lord

ever seen, I will describe it for a model to those that meet with such a situation, and are above the regards of common expense. It lies on the side of a hill, upon which the house stands, but not very steep. The length of the house, where the best rooms and of most use or pleasure are, lies upon the breadth of the garden; the great parlour opens into the middle of a terrace gravel-walk that lies even with it, and which may lie, as I remember, about three hundred paces long, and broad in proportion; the border set with standard laurels and at large distances, which have the beauty of orange-trees out of flower and fruit. From this walk are three descents by many stone steps, in the middle and at each end, into a very large parterre. This is divided into quarters by gravel-walks, and adorned with two fountains and eight statues in the several quarters. At the end of the terrace-walk are two summer-houses, and the sides of the parterre are ranged with two large cloisters open to the garden, upon arches of stone, and ending with two other summer-houses even with the cloisters, which are paved with stone, and designed for walks of shade, there being none other in the whole parterre. Over these two cloisters are two terraces covered with lead and fenced with balusters; and the passage into these airy walks is out of the two summer-houses at the end of the first terrace-walk. The cloister facing the south is covered with vines, and would have been proper for an orange-house, and the other for myrtles or other more common greens, and had, I doubt not, been cast for that purpose, if this piece of gardening had been then in as much vogue as it is now.

"From the middle of this parterre is a descent by many steps flying on each side of a grotto that lies between them, covered with lead and flat, into the lower garden, which is all fruit-trees ranged about the several quarters of a wilderness, which is very shady; the walks here are all green, the grotto embellished with figures of shell rock-work, fountains, and water-works. If the hill had not ended with the lower garden, and the wall were not bounded by a common way that goes through the park, they might have added a third quarter of all greens; but this want is supplied by a garden on the other side the house, which is all of that sort, very wild, shady, and adorned with rough rock-work and fountains.

"This was Moor-park, when I was acquainted with it, and the sweetest place, I think, that I have seen in my life, either before or since, at home or abroad."

I will make no farther remarks on this description. Any man might design and *build* as sweet a garden, who had been born in and never stirred out of Holborn. It was not peculiar to Sir William Temple to think in that manner. How many Frenchmen are there who have seen *our* gardens, and still prefer *natural* flights of steps and shady cloisters covered with lead! Le Nautre, the architect of the groves and grottos at Versailles,[1] came hither on a mission to improve our taste.[2] He planted St. James's and Greenwich parks—no great monuments of his invention.

Lord Bacon described a garden which he had himself made, near his villa, at Gorhambury. See Aubrey's *Mem.* vol. ii. p. 229.—D.

[1] André le Nostre, or Nôtre, born at Paris in 1613, died in 1700. He succeeded his father as gardener at the Tuilleries, and was personally favoured by Louis XIV.—D.

[2] Le Nôtre, who came to England about 1670, brought with him Grillet, who

To do farther justice to Sir William Temple, I must not omit what he adds.

"What I have said of the best forms of gardens is meant only of such as are in some sort regular; for there may be other forms wholly irregular, that may, for aught I know, have more beauty than any of the others; but they must owe it to some extraordinary dispositions of nature in the seat, *or some great race of fancy or judgment in the contrivance*, which may reduce many disagreeing parts *into some figure*, which shall yet, upon the whole, be very agreeable. Something of this I have seen in some places, but heard more of it from others, who have lived much among the Chineses, a people whose way of thinking seems to lie as wide of ours in Europe as their country does. Their greatest reach of imagination is employed in contriving figures, where the beauty shall be great and strike the eye, but without any order or disposition of parts, that shall be commonly or easily observed. And though we have hardly any notion of this sort of beauty, yet they have a particular word to express it; and where they find it hit their eye at first sight, they say the Sharawadgi is fine, or is admirable, or any such expression of esteem, but I should hardly advise any of these attempts in the figure of gardens among us; they are adventures of too hard achievement for any common hands; and though there may be more honour if they succeed well, yet there is more dishonour if they fail, and it is twenty to one they will; whereas in regular figures it is hard to make any great and remarkable faults."

Fortunately, Kent and a few others were not quite so timid, or we might still be going up and down stairs in the open air.

It is true, we have heard much lately, as Sir William Temple did, of irregularity and imitations of nature in the gardens or grounds of the Chinese. The former is certainly true; they are as whimsically irregular as European gardens are formally uniform, and unvaried; but with regard to nature, it seems as much avoided, as in the squares and oblongs and straight lines of our ancestors. An artificial

was celebrated for his skill in hydraulics, and as a constructor of water-works on a very sumptuous scale. George London and —— Wise likewise were employed with him; were the royal gardeners, and designed gardens for William III. and the nobility during his reign. At Kensington, cut yew and variegated holly hedges were taught (as the royal ideas were all military) to imitate the lines, angles, bastions, scarps and counterscarps, of regular fortifications. This curious upper garden, known by the name of "Siege of Troy," was long the admiration of every lover of that kind of horticultural embellishment and vegetable pedantry. Addison, in the 477th number of the *Spectator*, calls London and Wise "our heroic poets," for their magnificent works at Kensington, where a gravel-pit was turned into a fortification of evergreens. "It must have been a fine genius for gardening, that could have thought of forming such an unsightly hollow into a beautiful area; and to have hit the eye with so uncommon and agreeable a scene, as that which it is now wrought into." How little does this opinion accord with those which he had previously given in No. 414! Excepting, indeed, which does not appear to have been the case, that it was some of his admirable irony; but it is rather an intentional compliment to the royal taste.—D.

perpendicular rock starting out of a flat plain, and connected with nothing, often pierced through in various places with oval hollows, has no more pretension to be deemed natural than a lineal terrace or a parterre. The late Mr. Joseph Spence,[1] who had both taste and zeal for the present style, was so persuaded of the Chinese emperor's pleasure-ground being laid out on principles resembling ours, that he translated and published, under the name of Sir Harry Beaumont, a particular account of that enclosure from the collection of the letters of the Jesuits. I have looked it over, and except a determined irregularity, can find nothing in it that gives me any idea of attention being paid to nature. It is of vast circumference, and contains 200 palaces, besides as many contiguous for the eunuchs, all gilt, painted and varnished. There are raised hills from twenty to sixty feet high, streams and lakes, and one of the latter five miles round. These waters are passed by bridges; but even their bridges must not be straight—they serpentine as much as the rivulets, and are sometimes so long as to be furnished with resting-places, and begin and end with triumphal arches. Methinks a straight canal is as rational at least as a meandering bridge. The colonnades undulate in the same manner. In short, this pretty gaudy scene is the work of caprice and whim; and when we reflect on their buildings, presents no image but that of unsubstantial tawdriness. Nor is this all. Within this fantastic paradise is a square town, each side a mile long. Here the eunuchs of the court, to entertain his imperial majesty with the bustle and business of the capital in which he resides, but which it is not of his dignity ever to see, act merchants and all sorts of trades, and even designedly exercise for his royal amusement every art of knavery that is practised under his auspicious government. Methinks this is the childish solace and repose of grandeur, not a retirement from affairs to the delights of rural life. Here, too, his majesty plays at agriculture; there is a quarter set apart for that purpose; the eunuchs sow, reap,

[1] *A particular Account of the Emperor of China's Gardens near Pekin, in a Letter from P. Attiret, a French Missionary, to his Friend at Paris*, 1743. Published in Dodsley's *Fugitive Pieces*.—D.

and carry in their harvest in the imperial presence; and his majesty returns to Pekin, persuaded that he has been in the country.[1]

Having thus cleared my way by ascertaining what have been the ideas on gardening in all ages as far as we have materials to judge by, it remains to show to what degree Mr. Kent invented the new style, and what hints he had received to suggest and conduct his undertaking.

We have seen what Moor-park was, when pronounced a standard. But as no succeeding generation in an opulent and luxurious country contents itself with the perfection established by its ancestors, more perfect perfection was still sought; and improvements had gone on, till London

[1] The French have of late years adopted our style in gardens, but choosing to be fundamentally obliged to more remote rivals, they deny us half the merit, or rather the originality of the invention, by ascribing the discovery to the Chinese, and by calling our taste in gardening *Le Gout Anglo-Chinois*. I think I have shown that this is a blunder, and that the Chinese have passed to one extremity of absurdity, as the French and all antiquity had advanced to the other, both being equally remote from nature; regular formality is the opposite point to fantastic Sharawadgis. The French, indeed, during the fashionable paroxysm of philosophy, have surpassed us, at least in meditation on the art. I have perused a grave treatise of recent date, in which the author, extending his views beyond mere luxury and amusement, has endeavoured to inspire his countrymen, even in the gratification of their expensive pleasures, with benevolent projects. He proposes to them to combine gardening with charity, and to make every step of their walks an act of generosity and a lesson of morality. Instead of adorning favourite points with a heathen temple, a Chinese pagoda, a Gothic tower, or fictitious bridge, he proposes to them at the first resting-place to erect a school; a little farther to found an academy; at a third distance, a manufacture; and, at the termination of the park, to endow an hospital. Thus, says he, the proprietor would be led to meditate, as he saunters, on the different stages of human life, and both his expense and thoughts would march in a progression of patriotic acts and reflections. When he was laying out so magnificent, charitable, and philosophic an Utopian villa, it would have cost no more to have added a foundling-hospital, a senate-house, and a burying-ground. If I smile at such visions, still one must be glad, that in the whirl of fashions, beneficence should have its turn in vogue; and though the French treat the virtues like every thing else, but as an object of mode, it is to be hoped that they too will, every now and then, come into fashion again. The author I have been mentioning reminds me of a French gentleman who, some years ago, made me a visit at Strawberry-hill. He was so complaisant as to commend the place, and to approve our taste in gardens; but in the same style of thinking with the above-cited author, he said—"I do not like your imaginary temples and fictitious terminations of views: I would have real points of view, with moving objects; for instance, here I would have—(I forget what)—and there a watering-place." "That is not so easy," I replied; "one cannot oblige others to assemble at such or such a spot for one's amusement; however, I am glad you would like a watering-place, for *there* happens to be one; in that creek of the Thames the inhabitants of the village do actually water their horses; but I doubt whether, if it were not *convenient* to them to do so, they would frequent the spot only to enliven my prospect." Such *Gallo-Chinois* gardens, I apprehend, will rarely be executed.

and Wise had stocked our gardens with giants, animals, monsters,[1] coats of arms and mottoes in yew, box and holly. Absurdity could go no farther, and the tide turned. Bridgman, the next fashionable designer of gardens, was far more chaste; and whether from good sense, or that the nation had been struck and reformed by the admirable paper in the *Guardian*, No. 173, he banished verdant sculpture, and did not even revert to the square precision of the foregoing age. He enlarged his plans, disdained to make every division tally to its opposite; and though he still adhered much to straight walks with high clipped hedges, they were only his great lines; the rest he diversified by wilderness, and with loose groves of oak, though still within surrounding hedges. I have observed in the garden[2] at Gubbins, in Hertfordshire, many detached thoughts, that strongly indicate the dawn of modern taste. As his reformation gained footing, he ventured farther, and in the royal garden at Richmond dared to introduce cultivated fields, and even morsels of a forest appearance, by the sides of those endless and tiresome walks, that stretched out of one into another without intermission. But this was not till other innovators had broke loose too from rigid symmetry. But the capital stroke, the leading step to all that has followed, was [I believe the first thought was Bridgman's] the destruction of walls for boundaries, and the invention of fossés—an attempt then deemed so astonishing, that the common people called them Ha! Ha's! to express their surprise at finding a sudden and unperceived check to their walk.

One of the first gardens planted in this simple, though still formal style, was my father's at Houghton. It was laid out by Mr. Eyre, an imitator of Bridgman. It contains three-and-twenty acres, then reckoned a considerable portion.

[1] On the piers of a garden-gate, not far from Paris, I observed two very coquet sphinxes. These lady monsters had straw hats, gracefully smart on one side of their heads, and silken cloaks half veiling their necks; all executed in stone.

[2] The seat of the late Sir Jeremy Sambroke. It had formerly belonged to Lady More, mother-in-law of Sir Thomas More, and had been tyrannically wrenched from her by Henry VIII. on the execution of Sir Thomas, though not her son, and though her jointure from a former husband.

I call a sunk fence the leading step, for these reasons. No sooner was this simple enchantment made, than levelling, mowing and rolling, followed. The contiguous ground of the park, without the sunk fence, was to be harmonized with the lawn within; and the garden in its turn was to be set free from its prim regularity, that it might assort with the wilder country without. The sunk fence ascertained the specific garden; but that it might not draw too obvious a line of distinction between the neat and the rude, the contiguous out-lying parts came to be included in a kind of general design: and when nature was taken into the plan, under improvements, every step that was made, pointed out new beauties and inspired new ideas. At that moment appeared Kent, painter enough to taste the charms of landscape, bold and opinionative enough to dare and to dictate, and born with a genius to strike out a great system from the twilight of imperfect essays. He leaped the fence, and saw that all nature was a garden. He felt the delicious contrast of hill and valley changing imperceptibly into each other, tasted the beauty of the gentle swell, or concave scoop, and remarked how loose groves crowned an easy eminence with happy ornament; and while they called in the distant view between their graceful stems, removed and extended the perspective by delusive comparison.

Thus the pencil of his imagination bestowed all the arts of landscape on the scenes he handled. The great principles on which he worked were perspective, and light and shade. Groups of trees broke too uniform or too extensive a lawn; evergreens and woods were opposed to the glare of the champaign; and where the view was less fortunate, or so much exposed as to be beheld at once, he blotted out some parts by thick shades, to divide it into variety, or to make the richest scene more enchanting by reserving it to a farther advance of the spectator's step. Thus selecting favourite objects, and veiling deformities by screens of plantation; sometimes allowing the rudest waste to add its foil to the richest theatre, he realised the compositions of the greatest masters in painting. Where objects were wanting

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to animate his horizon, his taste as an architect could bestow immediate termination. His buildings, his seats, his temples, were more the works of his pencil than of his compasses. We owe the restoration of Greece and the diffusion of architecture to his skill in landscape.

But of all the beauties he added to the face of this beautiful country none surpassed his management of water. Adieu to canals, circular basons, and cascades tumbling down marble steps, that last absurd magnificence of Italian and French villas. The forced elevation of cataracts was no more. The gentle stream was taught to serpentize seemingly at its pleasure, and where discontinued by different levels its course appeared to be concealed by thickets properly interspersed, and glittered again at a distance where it might be supposed naturally to arrive. Its borders were smoothed, but preserved their waving irregularity. A few trees scattered here and there on its edges sprinkled the tame bank that accompanied its meanders; and when it disappeared among the hills, shades descending from the heights leaned towards its progress, and framed the distant point of light under which it was lost, as it turned aside to either hand of the blue horizon.

Thus dealing in none but the colours of nature, and catching its most favourable features, men saw a new creation opening before their eyes. The living landscape was chastened or polished, not transformed. Freedom was given to the forms of trees; they extended their branches unrestricted, and where any eminent oak or master beech had escaped maiming, and survived the forest, bush and bramble was removed, and all its honours were restored to distinguish and shade the plain. Where the united plumage of an ancient wood extended wide its undulating canopy, and stood venerable in its darkness, Kent thinned the foremost ranks, and left but so many detached and scattered trees as softened the approach of gloom, and blended a chequered light with the thus lengthened shadows of the remaining columns.

Succeeding artists have added new master-strokes to these touches; perhaps improved or brought to perfection

some that I have named.[1] The introduction of foreign trees and plants, which we owe principally to Archibald, Duke of Argyle, contributed essentially to the richness of colouring so peculiar to our modern landscape. The mixture of various greens, the contrast of forms between our forest-trees and the northern and West Indian firs and pines, are improvements more recent than Kent, or but little known to him. The weeping willow, and every florid shrub, each tree of delicate or bold leaf, are new tints in the composition of our gardens. The last century was certainly acquainted with many of those rare plants we now admire. The Weymouth pine has long been naturalized here; the patriarch plant still exists at Longleat.[2] The light and graceful acacia was known as early; witness those ancient stems in the court of Bedford-house in Bloomsbury-square; and in the Bishop of London's garden at Fulham are many exotics of very ancient date. I doubt therefore whether the difficulty of preserving them in a clime so foreign to their nature did not convince our ancestors of their inutility in general; unless the shapeliness of the lime and horse-chestnut, which accorded so well with established regularity, and which thence and from their novelty grew in fashion, did not occasion the neglect of the more curious plants.

But, just as the encomiums are that I have bestowed on Kent's discoveries, he was neither without assistance nor faults. Mr. Pope undoubtedly contributed to form his taste.[3] The design of the Prince of Wales's garden at Carlton-house was evidently borrowed from the poet's at Twickenham.[4] There was a little of affected modesty in the latter, when he said, of all his works he was most proud of his garden. And yet it was a singular effort of art and taste, to impress so much variety of scenery on a spot of

[1] See Gilpin on *Forest Scenery*, 2 vols. 8vo. 1792.—D.

[2] The first noticed are destroyed, the others enumerated and described in Lysons' *Environs*, vol. ii. p. 351, and Supplement, p. 147. Dr. Compton, Bishop of London, 1675—1713, may be considered the father of exotic planting in England. He spared no expense to import the most rare specimens.—D.

[3] Addison, No. 414 and No. 477 of the *Spectator*, had preceded Pope in his criticisms upon gardening. No. 173 of the *Guardian* is known to have been written by Pope.—D.

[4] Built over, in 1827.—D.

five acres. The passing through the gloom from the grotto to the opening day, the retiring and again assembling shades, the dusky groves, the larger lawn, and the solemnity of the termination at the cypresses that lead up to his mother's tomb, are managed with exquisite judgment; and though Lord Peterborough assisted him

"To form his quincunx and to rank his vines,"

those were not the most pleasing ingredients of his little perspective.[1]

I do not know whether the disposition of the garden at Rousham, laid out for General Dormer, and in my opinion the most engaging of all Kent's works, was not planned on the model of Mr. Pope's,[2] at least in the opening and retiring shades of Venus's vale. The whole is as elegant and antique as if the Emperor Julian had selected the most pleasing solitude about Daphne to enjoy a philosophic retirement.

That Kent's ideas were but rarely great, was in some measure owing to the novelty of his art. It would have been difficult to have transported the style of gardening at once from a few acres to tumbling of forests; and though new fashions, like new religions [which are new fashions], often lead men to the most opposite excesses, it could not be the case in gardening, where the experiments would have been so expensive. Yet it is true, too, that the features in Kent's landscapes were seldom majestic. His clumps were puny, he aimed at immediate effect, and planted not for futurity. One sees no large woods sketched out by his direction. Nor are we yet entirely risen above a too great frequency of small clumps, especially in the elbows of serpentine rivers. How common to see three or four beeches, then as many larches, a third knot of cypresses, and a revolution of all three! Kent's last designs were in a higher style, as his ideas opened on success. The north terrace at Claremont was much superior to the rest of the garden.

A return of some particular thoughts was common to

[1] Pope's Epistle to Lord Burlington contains rather strictures upon false taste, than illustrations of the true. *Dr. J. Warton.*—D.

[2] De Lille concludes the third canto of *Les Jardins* with the praises of Pope and his garden at Twickenham—

"Bienfaiteur des jardins ainsi que du langage."—D.

him with other painters, and made his *hand* known. A small lake edged by a winding bank with scattered trees that led to a seat at the head of the pond, was common to Claremont, Esher, and others of his designs. At Esher,

"Where Kent and Nature vied for Pelham's love,"[1]

the prospects more than aided the painter's genius—they marked out the points where his art was necessary or not, but thence left his judgment in possession of all its glory.

Having routed *professed* art, (for the modern gardener exerts his talents to conceal his art,) Kent, like other reformers, knew not how to stop at the just limits. He had followed nature, and imitated her so happily, that he began to think all her works were equally proper for imitation. In Kensington-garden he planted dead trees, to give a greater air of truth to the scene: but he was soon laughed out of this excess. His ruling principle was, that *nature abhors a straight line;* his mimics, for every genius has his apes, seemed to think that she could love nothing but what was crooked. Yet so many men of taste of all ranks devoted themselves to the new improvements, that it is surprising how much beauty has been struck out, with how few absurdities. Still in some lights the reformation seems to me to have been pushed too far. Though an avenue crossing a park or separating a lawn, and intercepting views from the seat to which it leads, are capital faults, yet a great avenue[2] cut through woods, perhaps before entering a park, has a noble air, and

"Like footmen running before coaches
To tell the inn what lord approaches,"

announces the habitation of some man of distinction. In other places the total banishment of all particular neatness

[1] Kent's *Gothic* house at Esher is taken down. Another, in a modern taste, is built on higher ground, and the garden essentially altered.—D.

[2] Of this kind, one of the most noble is that of Stanstead,* the seat of the Earl of Halifax, traversing an ancient wood for two miles, and bounded by the sea. The very extensive lawns at that seat, richly enclosed by venerable beech woods, and chequered by single beeches of vast size, particularly when you stand in the portico of the temple, and survey the landscape that wastes itself in rivers of broken sea, recal such exact pictures of Claude Lorrain, that it is difficult to conceive that he did not paint them from this very spot.

* In Sussex, on the borders of Hampshire.—D.

immediately about a house,[1] which is frequently left gazing by itself in the middle of a park, is a defect. Sheltered and even close walks, in so very uncertain a climate as ours, are comforts ill exchanged for the few picturesque days that we enjoy; and whenever a family can purloin a warm, and even something of an old-fashioned garden, from the landscape designed for them by the undertaker in fashion, without interfering with the picture, they will find satisfactions on those days that do not invite strangers to come and see their improvements.

Fountains have with great reason been banished from gardens as unnatural; but it surprises me that they have not been allotted to their proper position—to cities, towns, and the courts of great houses, as proper accompaniments to architecture, and as works of grandeur in themselves. Their decorations admit the utmost invention; and when the waters are thrown up to different stages, and tumble over their border, nothing has a more imposing or a more refreshing sound. A palace demands its external graces and attributes, as much as a garden. Fountains and cypresses peculiarly become buildings; and no man can have been at Rome, and seen the vast basons of marble dashed with perpetual cascades in the area of St. Peter's, without retaining an idea of taste and splendour. Those in the piazza Navona are as useful as sublimely conceived.

Grottoes in this climate are recesses only to be looked at transiently. When they are regularly composed within of

[1] The riding or grand avenue at Oakley, near Cirencester, has much higher pretensions as to priority of design and planting, no less than magnificence. About the year 1722, Allen, the first Earl Bathurst, (one of Pope's patrons, and who was consulted by him in the formation of these stately groves,) applied himself to the encouragement of planting, and rendered it subservient to ornament and utility. Lord Bathurst had a still greater interest in these scenes, as his extreme longevity enabled him to enjoy, with philosophic calmness, the shade of those trees which himself had planted half a century before. If it be recollected that he was one of the first to explode the false taste of Le Nôtre and King William's gardeners, we shall allow that Pope's compliment was most justly merited:—

> "Who then shall grace—or who improve the soil?
> Who plants like Bathurst, and who builds like Boyle?"
>
> *Epist.* 4, p. 177.

He likewise, in his letters to Mr. Digby, gives a particular account of his noble friend's plantations, which join "Cotswold hills to Saperton's fair dale." *Imit. Horace*, Epist. 2, v. 256. One avenue has an elongation of four miles.—D.

symmetry and architecture, as in Italy, they are only splendid improprieties. The most judiciously, indeed most fortunately placed grotto, is that at Stourhead,[1] where the river bursts from the urn of its god, and passes on its course through the cave.

But it is not my business to lay down rules for gardens, but to give the history of them. A system of rules pushed to a great degree of refinement, and collected from the best examples and practice, has been lately given in a book entitled, *Observations on Modern Gardening*.[2] The work is very ingeniously and carefully executed, and in point of utility rather exceeds than omits any necessary directions. The author will excuse me if I think it a little excess, when he examines that rude and unappropriated scene of Matlock bath, and criticizes nature for having bestowed on the rapid river Derwent too many cascades. How can this censure be brought home to gardening? The management of rocks is a province can fall to few directors of gardens; still in our distant provinces such a guide may be necessary.

The author divides his subject into gardens, parks, farms, and ridings. I do not mean to find fault with this division. Directions are requisite to each kind, and each has its department at many of the great scenes from whence he drew his observations. In the historic light, I distinguish them into the garden that connects itself with a park, into the ornamented farm, and into the forest or savage garden. Kent, as I have shown, invented or established the first sort. Mr. Philip Southcote founded the second, or ferme ornée,[3] of which is a very just description in the author I have been quoting.[4] The third I think he has not enough distinguished. I mean that kind of Alpine scene, composed almost wholly of pines and firs, a few birch, and such trees as assimilate with a savage and mountainous country. Mr. Charles Hamilton, at Pain's-hill,[5] in my opinion has given

[1] In Wiltshire, Sir Richard Hoare's; equally lauded by Gilpin, *Western Tour*, vol. i. p. 117.—D.

[2] By Thomas Wheatley, Esq., secretary of the Treasury, 8vo. 1770. Second edition, published anonymously.—D.

[3] At Woburn-farm, in Surrey.

[4] Near Weybridge, in Surrey, amply described by Wheatley, p. 177.—D.

[5] In Surrey. This pleasure-ground, originally laid out by the Honourable

a perfect example of this mode in the utmost boundary of his garden. All is great and foreign and rude; the walks seem not designed, but cut through the wood of pines; and the style of the whole is so grand, and conducted with so serious an air of wild and uncultivated extent, that when you look down on this seeming forest you are amazed to find it contain a very few acres. In general, except as a screen to conceal some deformity, or as a shelter in winter, I am not fond of total plantations of evergreens. Firs in particular form a very ungraceful summit, all broken into angles.

Sir Henry Englefield[1] was one of the first improvers on the new style, and selected with singular taste that chief beauty of all gardens, prospect, and fortunate points of view. We tire of all the painter's art when it wants these finishing touches. The fairest scenes, that depend on themselves alone, weary when often seen. The Doric portico, the Palladian bridge, the Gothic ruin, the Chinese pagoda, that surprise the stranger, soon lose their charms to their surfeited master. The lake that floats the valley is still more lifeless, and its lord seldom enjoys his expense but when he shows it to a visitor. But the ornament whose merit soonest fades is the hermitage, or scene adapted to contemplation. It is almost comic to set aside a quarter of one's garden to be melancholy in. Prospect, animated prospect, is the theatre that will always be the most frequented. Prospects formerly were sacrificed to convenience and warmth. Thus Burleigh stands behind a hill, from the top of which it would command Stamford. Our ancestors, who resided the greatest part of the year at their seats, as others did two years together or more, had an eye to comfort first, before expense. Their vast mansions received and harboured all the younger branches, the dowagers and ancient maiden aunts of the families; and other families visited them for a month together. The method of living

Charles Hamilton, is one of the few here mentioned which remains as he left it, and has survived the caprice or change of masters.—D.

[1] Of White Knights, near Reading. He died in 1780; and was the father of the late Sir Henry Charles Englefield, distinguished by his love of science and literature.—D.

is now totally changed, and yet the same superb palaces are still created, becoming a pompous solitude to the owner, and a transient entertainment to a few travellers. If any incident abolishes or restrains the modern style of gardening, it will be this circumstance of solitariness. The greater the scene, the more distant it is probably from the capital; in the neighbourhood of which land is too dear to admit considerable extent of property. Men tire of expense that is obvious to few spectators. Still, there is a more imminent danger that threatens the present, as it has ever done all taste—I mean the pursuit of variety. A modern French writer has in a very affected phrase given a just account of this, I will call it, distemper. He says, *L'ennui du beau amène le gout du singulier*. The noble simplicity of the Augustan age was driven out by false taste. The gigantic, the puerile, the quaint, and at last the barbarous and the monkish, had each their successive admirers. Music has been improved till it is a science of tricks and sleight-of-hand; the sober greatness of Titian is lost, and painting since Carlo Maratti has little more relief than Indian paper. Borromini[1] twisted and curled architecture,[2] as if it was subject to the change of fashions like a head of hair. If we once lose sight of the propriety of landscape in our gardens, we shall wander into all the fantastic sharawadgis of the Chinese. We have discovered the point of perfection. We have given the true model of gardening to the world. Let other countries mimic or corrupt our taste; but let it reign here on its verdant throne, original by its elegant simplicity, and proud of no other art than that of softening nature's harshnesses and copying her graceful touch.

The ingenious author of the *Observations on Modern Gardening* is, I think, too rigid when he condemns some deceptions because they have been often used. If those deceptions, as a feigned steeple of a distant church, or an unreal bridge to disguise the termination of water, were

[1] Borromini was not destined to be the last of capricious architects; that sect has reappeared in England, and under the most favourable auspices.—D.

[2] In particular, he inverted the volutes of the Ionic order.

intended only to surprise, they were indeed tricks that would not bear repetition; but being intended to improve the landscape, are no more to be condemned because common, than they would be if employed by a painter in the composition of a picture. Ought one man's garden to be deprived of a happy object, because that object has been employed by another? The more we exact novelty, the sooner our taste will be vitiated. Situations are every where so various, that there never can be a sameness, while the disposition of the ground is studied and followed, and every incident of view turned to advantage.

In the mean time, how rich, how gay, how picturesque the face of the country! The demolition of walls laying open each improvement, every journey is made through a succession of pictures; and even where taste is wanting in the spot improved, the general view is embellished by variety. If no relapse to barbarism, formality, and seclusion, is made, what landscapes will dignify every quarter of our island, when the daily plantations that are making have attained venerable maturity! A specimen of what our gardens will be, may be seen at Petworth, where the portion of the park nearest the house has been allotted to the modern style. It is a garden of oaks two hundred years old. If there is a fault in so august a fragment of improved nature, it is, that the size of the trees are out of all proportion to the shrubs and accompaniments. In truth, shrubs should not only be reserved for particular spots and home delight, but are past their beauty in less than twenty years.

Enough has been done to establish such a school of landscape as cannot be found on the rest of the globe. If we have the seeds of a Claude or a Gaspar amongst us, he must come forth. If wood, water, groves, valleys, glades, can inspire or poet or painter, this is the country, this is the age to produce them. The flocks, the herds, that now are admitted into, now graze on the borders of our cultivated plains, are ready before the painter's eyes, and group themselves to animate his picture. One misfortune, in truth, there is, that throws a difficulty on the artist. A principal beauty in our gardens is the lawn and smoothness of turf:

in a picture it becomes a dead and uniform spot, incapable of chiaro-scuro, and to be broken insipidly by children, dogs, and other unmeaning figures.

Since we have been familiarized to the study of landscape, we hear less of what delighted our sportsmen-ancestors, *a fine open country*. Wiltshire, Dorsetshire, and such ocean-like extents, were formerly preferred to the rich blue prospects of Kent, to the Thames-watered views in Berkshire, and to the magnificent scale of nature in Yorkshire. An open country is but a canvass on which a landscape might be designed.

It was fortunate for the country and Mr. Kent, that he was succeeded by a very able master; and did living artists come within my plan, I should be glad to do justice to Mr. Brown; but he may be a gainer by being reserved for some abler pen.

In general it is probably true, that the possessor, if he has any taste, must be the best designer of his own improvements. He sees his situation in all seasons of the year, at all times of the day. He knows where beauty will not clash with convenience, and observes in his silent walks, or accidental rides, a thousand hints that must escape a person who in a few days sketches out a pretty picture, but has not had leisure to examine the details and relations of every part.

Truth, which, after the opposition given to most revolutions, preponderates at last, will probably not carry our style of garden into general use on the continent.[1] The expense is only suited to the opulence of a free country, where emulation reigns among many independent particulars. The keeping of our grounds is an obstacle, as well as the cost of the first formation. A flat country, like Holland, is incapable of landscape. In France and Italy the nobility do not reside much, and make small expense at their villas. I should think the little princes of Germany, who spare no profusion on their palaces and country-houses, most likely to be our imitators; especially as their country and climate

[1] The English style has been well copied at Ermenonville, and the Petit Trianon, the well-known retreat of the late ill-fated Queen of France.—D.

bears in many parts resemblance to ours. In France, and still less in Italy, they could with difficulty attain that verdure which the humidity of our clime bestows as the groundwork of our improvements. As great an obstacle in France is the embargo laid on the growth of their trees, as, after a certain age, when they would rise to bulk, they are liable to be marked by the crown's surveyors as royal timber: it is a curiosity to see an old tree. A landscape and a crown-surveyor are incompatible.

I have thus brought down to the conclusion of the last reign [the period I had marked to this work] the history of our arts and artists, from the earliest era in which we can be said to have had either. Though there have been only gleams of light and flashes of genius, rather than progressive improvements or flourishing schools, the inequality and insufficience of the execution have flowed more from my own defects than from those of the subject. The merits of the work, if it has any, are owing to the indefatigable industry of Mr. Vertue in amassing all possible materials. As my task is finished, it will, I hope, at least excite others to collect and preserve notices and anecdotes for some future continuator. The era promises to furnish a nobler harvest. Our exhibitions, and the institution of a Royal Academy, inspire the artists with emulation, diffuse their reputation, and recommend them to employment. The public examines and reasons on their works, and spectators by degrees become judges. Nor are persons of the first rank mere patrons. Lord Harcourt's etchings are superior in boldness and freedom of stroke to any thing we have seen from established artists.[1] Gardening and architecture owe as much to the nobility and to men of fortune as to the professors. I need but name General Conway's rustic bridge, at Park-place, of which every stone was placed by his own direction in one of the most beautiful scenes in

[1] Four large etchings of the Priory of Stanton Harcourt, in Oxfordshire, were made by the late George, Earl of Harcourt, then Lord Nuneham. Walpole must surely have put on his aristocratic spectacles to discover a claim to such exclusive praise; but, as Pope had before said of Addison,

—— "excuse some courtly stains." *Epist.* 2, p. 179.—D.

nature; and the theatric staircase designed and just erected by Mr. Chute, at his seat of the Vine, in Hampshire. If a model is sought of the most perfect taste in architecture, where grace softens dignity, and lightness attempers magnificence; where proportion removes every part from peculiar observation, and delicacy of execution recalls every part to notice; where the position is the most happy, and even the colour of the stone the most harmonious; the virtuoso should be directed to the new front[1] of Wentworth-castle:[2] the result of the same elegant judgment that had before distributed so many beauties over that domain, and called from wood, water, hills, prospects and buildings, a compendium of picturesque nature, improved by the chastity of art. Such an era will demand a better historian. With pleasure, therefore, I resign my pen; presuming to recommend nothing to my successor, but to observe as strict impartiality.

August 2, 1770.

SUPPLEMENTARY ANECDOTES OF GARDENING IN ENGLAND.

By Mr. Dallaway.

"Ut possit videri nullâ sorte nascendi, ætas felicior quam nostar, cui docendæ priores elaboraverunt."—*Quintil.* lib. xii. cap. 11.

Walpole's *Essay on Modern Gardening*, when it first appeared, was considered to be, at once, so elegantly written, and so comprehensive in his mode of treating the subject, that it was not then surmised so much remained to be said. But he has excited many discussions, concerning both the theory and the practice. The world of taste has been informed by the principles of many authors in didactic poetry or controversial prose; the latter conducted with so much acrimony as to have interrupted friendships, like

[1] The old front, still extant, was erected by Thomas Wentworth, late Earl of Strafford; the new one was entirely designed by the present Earl William himself.

[2] In Yorkshire. William Wentworth, the second Earl of Strafford, of the creation of 1711. He died S. P. 1791.—D.

disputes in the Church or State. The dissension between Addison and Steele found its parallel in that between Knight and Price.

A task which the Editor has undertaken, with diffidence of his own judgment, is to offer an historical review of the practice of ornamental gardening in this country, with its transitions during the lapse of the last two centuries; an account of its successive professors; and a literary sketch of the different theories of the art, which have prevailed to the present day, in various publications.

The gardens, in the early part of the Norman dynasty, were certainly not different from what we now term orchards. Comparatively few fruit trees or esculent plants were known in England till even the later centuries.[1] But near to castles, as at Conway, and monasteries, there was reserved a small enclosure for the ladies, or for the abbot, which was surrounded by lofty walls, sometimes decorated with paintings, and filled with roses and other fragrant plants. Chaucer's idea of a garden, and the description which occurs in several of his own and Lydgate's poems, were probably supplied by such as were considered as the most beautiful in his own time. From Leland,[2] who had personally seen the gardens which he thought worth describing, more than a

1 "I saw a garden right anone,
Full long and broade, and everidele
Enclosyd was—and walled wele
With hie walles embattailed.
Pourtrayed without and wele entayled,
With many richè pourtraitures,
And both yet images, and peintures."—*Romant of the Rose.*

Than this nothing can be more artificial; and in the *Merchaunt's Tale*, "A garden walled all with stone." Of the shape of these gardens—

"The garden was by measuring
Right even and square by compassing.
It as long was, as it was large."—*Romant of the Rose.*

He then enumerates the fruit trees it contained. The old poet offers another description which implies a knowledge of horticulture—

"O *closet* garden all void of weede's wickè!
——— full of leves and flowers
And craftè of mannes hande, so curiously
Arraied had this gardaine, truelie;
That never was there garden of such prise,
But if it were the very paradise;"

and in the *Franklin's Tale*, he speaks of the "odour of the floweris."

2 Leland, *Itin.* vol. i. p. 55.—vol. v. p. 95.

century afterwards, we learn, that topiary works and artificial ground had been introduced into them—"fayre made walkes in gardens, and mountes writhin about with degrees (steps) like turninges of cokilshells to come to the top, without payne."

Nonsuch,[1] (Surrey,) a favourite palace of Henry VIII. was surrounded by gardens replete with trellis-work and vegetable architecture or verdant sculpture, to which (probably a very early instance) were added statues in terra-cotta; and bas-reliefs of the same material were affixed to the walls of the house itself. Cardinal Wolsey had likewise imported similar ornaments for his gardens at Hampton-court. Such were afterwards made in England from designs by Holbein, but were first brought from Italy or France.

Queen Elizabeth was content with the palaces her father had erected, and no memorable discrimination appeared in their style of ornamental gardening.[2] Her minister, indeed, the great Lord Burleigh, made one at Theobald's, in Hertfordshire, which, like that at Kenilworth-castle, was at that time the chief example of every quaint and sumptuous departure from nature and simplicity; and was the harbinger of a taste, afterwards erroneously supposed to have been brought here by King William, from Holland. This formal style was predominant during the reigns of the three sovereigns who succeeded her, as far as walled enclosures, walks of arched trellis, parterres of flowers, labyrinths, interminable avenues and square fish-ponds. This description applied, with little reference to locality, to almost every pleasure-garden in this country, for nature at that period was universally subdued by art.

After the restoration of Charles II. France dictated to us upon every subject connected with the arts; and controlled

[1] Hentzner.

[2] Several books of practical instruction were then published; among the best, *The Gardener's Labyrinth*, by Dydymus Mountaine, 4to. 1577. "*Wherein are set forth divers herbers, knottes and mazes, cunningly handled for the beautifying of gardens.*"

"Pingit et in varios terrestria sidera flores."—*Columella.*

Shakspeare alludes to such artificial scenes only once:—

"Thy curious knotted garden."—*Love's Labour Lost*, act i. sc. 1.

The particular gardener who presided over the topiary works, was then called "the pleacher."

the national taste, or, as it may be said, gave us all that we had.[1] At that king's request, Le Nôtre visited England for a short time; but Perrault refused to accompany him. The principal change he wrought in the system, was planting avenues in the royal parks, and radiations, diverging from a centre, in an open champaign; and this plan led many to adopt it among the nobility, for it was the subjection of a whole district of country to one grand mansion. Evelyn,[2] in his *Memoirs*, describes the garden which he had himself laid out at Saye's-court, in Deptford, and gives a true idea of what was considered the nearest approach to perfection in the early part of the reign of Charles II. and his predecessor.

The royal gardener was — Rose, who was a mere horticulturist; and to whom we are indebted for the introduction of several exotic fruits, and who invented the first means of raising them in this climate by artificial heat, and houses constructed with glass lights. Walpole has a picture of Rose presenting the first pine to the king, which is already mentioned.[3] He was Charles the Second's gardener, and exerted his talents *only* for the luxuries of the table. Ornamental designs and execution he left to his successors, George London and — Wise, who, escaping from their nursery grounds, became the most celebrated embellishers of the royal gardens, and enjoyed an unrivalled patronage.

[1] *Barrington on Gardens, Archæologia*, vol. vi. p. 120. Loudon's *Encyclopedia of Gardening*, 8vo. 1822, in the introduction to which he has collected much interesting information, both historical and critical, upon this subject.

[2] An Eden of Evelyn's invention would have differed widely from that imagined by Milton; for his scheme of a royal garden comprehended "knots, traylework, parterres, compartments, borders, banks, and embossments; labyrinths, dædals, cabinets, cradles, close-walks, galleries, pavillions, porticoes, lanthorns and other *relievos* of topiary and horticulan architecture; fountaines, jettés, cascades, pisceries, rocks, grottoes, cryptæ; mounts, precipices and ventiducts; gazon theatres, artificial echoes, automate and hydraulic music." No wonder that after such a nomenclature of the art (as copious as any curious reader could desire) that he should surmise "that it would still require the revolution of many ages, with deep and long experience, for any man to emerge a perfect and accomplished artist-gardener." It is probably to himself that he alluded, in saying that a person of his acquaintance spent almost fifty years "in gathering and amassing materials for an horticular design, to so enormous a mass, as to fill some thousand pages, and yet be comprehended within two or three acres of ground—nay, within the square of less than one (skilfully planned and cultivated) sufficient to entertain his thoughts all his life with a most innocent, agreeable, and useful employment."—*Memoirs*, vol. iii. p. 435, 8vo.

[3] See p. 458, note [5].

They were the true disciples of the Dutch school, during the successive reigns of William and Anne. They were paramount in endless conceits; and the age had not yet arrived, in which they would have had to contend against a new theory of their art, and the ridicule by which it was so completely and happily exploded.

Wise was engaged in laying out the gardens of Blenheim for more than three years; Bridgman was first employed at Stowe; and both of them, as connected with Vanbrugh.[1]

Although Walpole adverts to this style, and the opinion of Sir W. Temple, something may be said of the peculiarities of what is called the Dutch taste in gardening. One of the most expensive, and certainly communicating an idea of grandeur, and therefore very generally adopted, was a large enclosure of wrought iron, with lofty gates of richly ornamented patterns, which were placed at the end of avenues leading to the mansion. The most famous designer and artificer was Stephen Switzer, who made those at the entrance into the park at Hampton-court palace.

But for magnitude and enormous cost, the hydraulic works, fountains and waterfalls, were the most extraordinary; indeed, their extreme first expense, and the constant demand for supporting them in perfection, led in a few years to their total disuse. Neglect soon occasioned decay, and decay caused their entire removal. We borrowed them from the French. Le Nôtre had astonished the world at Versailles; and his assistant, Grillet, was brought over to complete the water-works[2] at Chatsworth, for the Duke of Devonshire, and at Bretby, Derbyshire, for Lord Chesterfield. These were always considered as upon a grander scale than any others in England. The pupil and successor of these eminent colleagues, London and Wise, was — Bridgman, to whom Walpole conjecturally

[1] Some idea of the extent and expense of a parterre, made at Chatsworth, in 1694, by London and Wise, is given in their estimate, 473 feet by 227, at 350*l*. *Lysons*. This was a remarkable specimen of geometric gardening.

[2] The water-works at Chatsworth were made by Monsieur Grillet in 1694. Two principal jets-d'eau throw up water to the height of 60 and 90 feet. There are no others now remaining in any state of perfection. The same artist completed those at Bretby in 1702, the largest of which rose to 50 feet; entirely removed in 1780. *Lysons' Derbyshire*. The next considerable were at Dyrham, in Gloucestershire, likewise destroyed.

attributes the credit of having invented the *vista*, terminated by a sunk fence. Kensington had been enlarged by Wise, but the patronage of Queen Caroline gave Bridgman a theatre on which to display his talents; and he designed and completed the Serpentine river. These were efforts of genius, and of a bold emancipation from ancient trammels, which appear to entitle him to more praise than he has received, as an original inventor. Kent greatly improved upon his primary idea, and has engrossed the commendation, as he had the singular good fortune "*laudari a laudato viro.*"

About the year 1716, Pope[1] became master of a small space at Twickenham, where he determined to realize the theories he had published for the reformation of taste, and applied the principles of his new art with enchanting success. Here he delighted in the formation of a grotto, which he enriched with spars and gems, and which was the prototype of others of unbounded expense.[2] Warburton says of it, "that the beauty of his poetic genius appeared to as much advantage in the disposition of his romantic materials as in any of his best contrived poems." His garden, although so small, is said to have furnished Kent with a model for those he laid out at Carleton-house. His ideas were expanded, and he had the power of indulging them to an unlimited extent.

When Kent had returned to England, about 1730, he first distinguished himself as an architect and ornamental gardener at his great patron's, Lord Burlington's villa at Chiswick; and his additions to the plans of Bridgman and Vanbrugh, at Stowe, firmly established his fame.[3] Esher and Claremont are cited as his best works; yet the garden

[1] From a letter of Pope to Mrs. M. Blount, it appears that he had finished his grotto in 1726, but he was adding the contributions of his friends to the time of his death, in 1744. Sir W. Stanhope then purchased the house, built spacious wings to it, and enlarged the garden. The late Lord Mendip succeeded as proprietor. It then passed to the present Baroness Howe, who has levelled the house with the ground. The site of the grotto is still seen; but of the original garden, the soil only remains.

[2] The immense cost of grottos will scarcely come within credibility: the most celebrated, when perfect in their minerals and shells, were at Oatlands, Surrey; at Wimbourn St. Giles, Lord Shaftesbury's; and at Clifton, near Bristol, Mr. Goldney's. Upon each of these several thousand pounds were expended.

[3] The following panegyric is affixed to Lord Cobham's monument:—"*Et elegantiori hortorum cultû, his primum in agris illustrato, patriam ornavit.*"

laid out for General Dormer at Rousham, in Oxfordshire, was more agreeable to our noble author.

Of the beautiful scenes which have been created upon Kent's system, and since his death, some account is necessary, with a view to the date and progress of the art.[1]

A new application of it, comprehending the grounds destined to agriculture, by including them in the whole scheme, and imperceptibly connecting them with the more embellished portion, was first successfully practised by Mr. Philip Southcote, at Woburn-farm, in Surrey. Hence the origin of that description of pleasure-ground which has since received the French designation of *ferme ornée*. Pain's-hill, in the same county, soon followed the new attempt, and exceeded it in point of taste, variety, and extent. Its author, the Hon. C. Hamilton, was a man of genius, who dedicated all his powers to this pursuit, and, sad to say, expended his private fortune in the completion of improvements which continually presented themselves.

They undoubtedly preceded Shenstone in priority of design, but the Leasowes[2] were more generally visited

[1] Whateley, when speaking of Kent's work at Claremont, confers a very elegant eulogy, and communicates an idea of a perfect garden. "The whole is a place wherein to tarry with secure delight, or to saunter with perpetual amusement," p. 50.

Dr. Burgh, in his notes on the *English Garden*, calls "Bacon, the prophet; Milton, the herald; and Addison, Pope and Kent, the champions of this true taste in gardening, because they absolutely brought it into execution."

Mr. Price, in his *Essay on the Picturesque*, objects to Kent, that his ideas of painting were uncommonly mean, contracted and perverse; and that as he painted trees without *form*, so he planted them without *life*. "Kent, it is true, was by profession a painter, as well as an improver: but we may learn from his example how little a certain degree of mechanical practice can qualify its possessor to direct the taste of the nation in either of these arts," vol. i. p. 235—237. Edit. 1810.

[2] *An Account of the Leasowes* was published by Dodsley, 1764. Shenstone died in 1763. *The Leasowes, Hagley and Enville*, (by G. Marshall,) 2 vols. 8vo.

"The Leasowes—where the ideas of pastoral poetry appear so lovely as to endear the memory of their author, and justify the reputation of Mr. Shenstone, who inhabited, made, and celebrated the place. It is a perfect picture of his mind; simple, elegant and amiable; and will always suggest a doubt whether the spot inspired his verse; or whether, in the scenes which he formed, he only realized the pastoral images which abound in his songs."—*Whateley's Essay*, p. 162.

Dr. Johnson is rarely to be quoted for his opinions on the "Picturesque," yet of Shenstone he observes, "It must be confessed, that to embellish the form of nature is an innocent amusement; and some praise must be allowed by the most supercilious observer, to him who does best, what such multitudes are contending to do well."—*Works*, vol. ii. p. 278.

The "Genius Loci" fled when its first master departed. No subsequent possessor has preserved its inexplicable charm to the same perfection, and it has now returned to its former destination of a grazing farm. Very few of the ornamented

and admired, for the exhibition of true pastoral simplicity, such as is the peculiar characteristic of his well-known poetical effusions. Alas! that the genius who inspired him with taste to imagine and perfect this elysium could not protect him from the demon of poverty!

> "E'er expense
> Had lavish'd thousand ornaments, and taught
> Convenience to perplex him—art to pall,
> Pomp to disgust, and beauty to displease."

How different from his was the fate of Pope, Mason, Knight, and Price, whose gardens and pleasure-grounds were completed by their competent wealth, and are the ablest commentary upon their system and opinions, by a practical illustration. It has been justly observed, "that Pain's-hill has every mark of creative genius, and Hagley of the correctest fancy, but the most intimate acquaintance with nature was formed by Shenstone." The Leasowes were remarkable for the number of elegant and apposite inscriptions, though not so profusely introduced as at Stowe, where they were first applied.

About this time a professor named — Wright obtained patronage, and appears to have deserved it. He distinguished himself first at Lord Barrington's, in Berkshire, and made the terrace and river at Oatlands; but as he designed only, and did not contract for the execution, he had little employment. He introduced the decoration of coppice-woods by planting them with roses.

Launcelot Brown had the supreme control over the art of modern gardening during the course of nearly half a century. He had been bred as a kitchen gardener at Stowe. Having been recommended by Lord Cobham to the Duke of Grafton, at Wakefield-lodge, Northamptonshire, he directed the formation of a large lake, and afterwards at Blenheim, where he covered a narrow valley with an artificial river, and gave a character to a lofty bridge.

spots particularized in confirmation of his opinions by Whateley, in 1765, have existed for fifty years.

Shenstone was peculiarly felicitous in the management of his waterfalls.—*Gilpin's North Tour*, vol. i. p. 63. One of the largest and most resemblant of nature now to be seen, is at Bow-wood, Wilts, the Marquis of Lansdowne's, which was originally designed by Mr. Hamilton.

He exultingly said, that "the Thames would never forgive him."[1] His chief excellence was certainly confined to such imitations, only when they were upon a large scale. He soon rose into the highest reputation and patronage, and was consulted rather upon a complete renovation of scenery, and destroying what had been done by his predecessors, even by Kent, than in creating original places. Croome in Worcestershire and Fisherwick in Staffordshire are the only works entirely new, as taken from fields. But it would be barely possible to enumerate all the villas and their environs which he remodelled, according to the system upon which he acted, with persevering uniformity, for he was a consummate mannerist. His reputation and consequent wealth gave him almost exclusive pretensions.[2] Clumps and belts were multiplied to a disgusting monotony, and abounded in every part of the kingdom. The ancient avenues disappeared, as if before the wand of a magician; every vestige of the formal or the *reformed* taste was forcibly removed. Whatever approached to a right line was held in abhorrence.

> "When the master of the magic shew,
> His transitory charm withdrew,
> Away the illusive landscape flew."—T. WARTON, *Od.*

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[1] Mr. Price sarcastically observes, "that nothing can be more alike than a sheet of water and a real sheet, and that wherever there is a bleaching ground, the most exact imitation of Mr. Brown's lakes and rivers might be made in linen, and they would be just as proper objects of jealousy to the Thames as any of his performance—I am aware that Mr. Brown's admirers, with one voice, will quote the great piece of water at Blenheim, &c. &c." vol. i. p. 317.

Brown used the word "capability" so invariably in all his consultations, that it was applied to him, as a ridiculous distinction from others of the name. He died in 1783.

[2] Both Knight and Price are the strenuous antagonists of the new system, in which "clumps and bareness only are approved." "*Si natura negat—facit indignatio versum,*" says Juvenal, and never more truly than in the following quotation:

> ———"See yon fantastic band
> With charts, pedometres and rules, in hand!
> T' improve, adorn and polish, they profess,
> But *shave* the Goddess whom *they come to dress.*"
> *Landscape*, v. 261, 2d Edit.

And Mr. Price exclaims—"What must be the fate of men who have been tethered all their lives in a clump or a belt?"—*Ess. of Picturesque*, vol. i. p. 66.

His idea of a "clump," in contradistinction to a group, is "any close mass of trees of the same age and growth, totally detached from all others."

Mason, in a letter to Gilpin, says, "I have uniformly discarded the awkward word 'clump,' whenever it occurred, and have always used 'tuft' in its stead, in my *English Garden*."

Brown's influence upon public opinion produced, in time, two memorable controversies, which may be styled the "Chinese," and the "Picturesque," and which may require a subsequent notice.

Yet, during his high career, he found some of the most approved theorists to gratify him with no measured praise. Walpole is courtly and discreet, as far as not becoming his partizan. Whateley treats him with bare allusion; but Mason gives an unequivocal encomium, whilst he afterwards combats his principles.[1]

By his partizans, Brown has been complimented as "the living leader of the powers of nature, and the realizer of Kent's Elysian scenes;" an immoderate praise which has excited the most severe contempt. But, in candour, he should not have been charged with all the faults of his numerous followers. He was not likely to form himself upon the pictures of Salvator, Claude, or Poussin, who was himself ignorant of mechanical drawing. His principles were known, and his plans manufactured by others. His management of water was more worthy of admiration than of grounds or plantations, in which his mind appears to have been occupied by a single object, not consulting, in some instances, the genius of the place.[2] The uniformity of "clumps and belts" (as he called them) by such constant repetition has lost its claim to our surprise or approbation; and that claim originated as much in the novelty as the beauty of the objects. Unlike the instance of the prophet of old, his mantle has been appropriated to themselves by

[1] "Bards yet unborn
Shall pay to Brown, that tribute fitliest paid
In strains the beauty of his scenes inspire."
English Garden, book i. v. 532.

[2] Repton, in his *Enquiry into the Changes of Taste in Landscape Gardening*, offers the following defence of Brown:—"After his death he was immediately succeeded by a numerous herd of his foremen and working gardeners, who from having executed his designs, became *consulted* as well as *employed* in the several works which he had entrusted them to superintend. And this introduced all the bad taste attributed to Brown, by enlarging his plans. Hence came the mistaken notion, that greatness of dimensions would produce greatness of character: hence proceeded the immeasurable length of naked lawn: the tedious length of belts and drives: the useless breadth of meandering roads: the tiresome monotony of shrubberies and pleasure-grounds: the naked expanse of water unaccompanied by trees, and all the unpicturesque features which disgrace modern gardening, and which brought on Brown's system the opprobrious epithets of 'bare and bald,'" p. 8.

numerous successors; unless indeed, the precedence claimed by Repton be allowed by the public.

Humphry Repton next occupied the attention of many, who confirmed their opinion of his skill and taste by greatly encouraging his professional labours. Considered as an élève of Brown's school, and, at first, the zealous defender both of his system and practice, it is clear, that when he became more firmly established, he invented for himself, and trusted to his own talents. He declared himself a professor of an art, to which he gave the designation of "Landscape Gardening,"[1] about the year 1788, and continued his practice of "producing beautiful effects," till his death in 1818. If the character of this artist's talents be fairly examined and defined, it was more for elegant ornament and prettinesses, than for any decided effort of original genius. He studied, in most instances, rather to gratify his employers by acceding to their previous intentions, than to attempt grandeur in any scene. Amenity was his leading object—colonnades of wicker-work covered with flowering shrubs, or large conservatories,[2] in fanciful forms, were made the appendage of mansions, no longer as Brown had left them, bald and exposed. He continued to be admired and popular, as long as the ardour for improving places, and the fashion itself lasted. Nor can it now be said that it has passed away.

What may be called the literary history of gardening, shall be succinctly and impartially attempted; and the editor feels the obligation of the last quality, because it is almost entirely controversial, and his own incompetency to

[1] "Why this art has been called Landscape Gardening, perhaps he who gave it the title may explain. I can see no reason, unless it be the efficacy which it has shewn in destroying landscapes, in which indeed it seems to be infallible, not one complete painter's composition being, I believe, to be found in any of the numerous, and many of them beautiful and picturesque spots, which it has visited in different parts of the kingdom."—*Knight's Analytical Enquiry*, p. 214. Gray, in a letter to Dr. Warton, congratulates himself upon having seen "one of those noble situations that *man cannot spoil*." See farther, Mason's *Life of Gray*, vol. i. p. 301, 8vo.

[2] He had the encouragement of Mason for this introduction.

"A glittering fane—where rare and alien plants
Might safely flourish—
High on Ionic shafts he bade it tower
A proud rotunda."—*English Garden*, book iv. p. 218.

arrive at any decision, different from those which have been most generally received.

To follow the series of publications, either didactic or controversial, omitting such as have appeared from the reign of Elizabeth to that of Charles II. because they are merely gardeners' directories—the first was that of Stephen Switzer, a servant of London and Wise, who enters more into a scientific detail of their practice, and describes "a beautiful *rural* garden" at Dyrham, in Gloucestershire, which, of all his examples, is the most artificial.[1]

Of Addison and Pope, due notice has been taken.[2] Mr. Whateley's is the earliest regular treatise on the "New School of Gardening," the professed object of which was to promote the harmonious composition of ornamented nature.

This essay[3] or disquisition is, in its plan, peculiar to himself, purposely to appear as if originating solely in his own conception of the subject. He refers to no previous author for criticisms, but occasionally describes and comments upon, with great taste and discrimination, several of the ornamented grounds which had been formed before, and about his own time. His divisions, as they respect the elements of the art, are very distinctly made, and elucidated occasionally by these examples, with useful hints for their application. His work is purely didactic, and is still held in estimation. His style is elegant and correct. In the edition of Shenstone's works, vol. ii. p. 225, (1764,) are inserted his "Unconnected Thoughts on Gardening," the basis of his own practice.

An Essay on Design in Gardening, by Mr. G. Mason, was first published in 1768, at that time without his name,

[1] *Ichnographia Rustica. The Nobleman, Gentleman, and Gardener's Recreation*, 3 vols. 8vo. 1718, by Stephen Switzer, several years servant to Mr. London and Mr. Wise.

[2] Thomson, who so greatly assisted Lord Lyttelton in the formation of Hagley, should not be deprived of his merited praise. "The *Seasons*, in the opinion of Dr. J. Warton, contributed in no small degree to influence and to direct the taste of men in this art, which had for its object the production of natural beauty."—*Alison on Taste*, vol. ii. p. 103, 8vo. 1800.

[3] *Observations on Modern Gardening*, illustrated by descriptions. 8vo. Second edition, 1770. Published anonymously, but written by Thomas Whateley, Esq., secretary of the Treasury, in 1765.

which was given in a second enlarged edition, in 1795.[1] These strictures upon contemporary essays, are enlivened by some sensible preceptive remarks, which compensate for want of novelty. He says, that many subsequent writers have adopted his ideas, though he by no means charges them with plagiarism. It is probable, that Walpole had written the first thoughts of his *Essay on Modern Gardening* before its date, 1770; and that in the first instance, the appearance of the treatises of Whateley and Chambers suspended their publication until that period. This elegant little work will be read with information and pleasure, long after the controversy and the metaphysics, with which the subject has been visited, are absorbed in the gulf of time. No definition of modern gardening has exceeded in justness that given by him, "the art of creating landscape," or "the attempt to imitate that scenery which nature and fortune had denied to the possessors of any particular spot."

The success which attended Brown and his labours had now reached its zenith; yet he had not then obtained the royal patronage, as head-gardener at Hampton-court. Mr. Chambers, (afterwards Sir William,) became the intrepid champion of a novel system,[2] and a severe expositor of the many absurdities which abounded in that introduced by Brown, and was sanctioned by the prevailing fashion.[3] In

[1] *An Essay on Design in Gardening*, first published in 1768, now greatly augmented, by G. Mason, 8vo. 1795.

[2] *A Dissertation on Oriental Gardening*, by Sir W. Chambers, Knt. Comptroller General of His Majesty's Works, 4to. 1772. In his preface he observes, "I may, therefore, without danger to myself, and it is hoped without offence to others, offer the following account of the Chinese manner of gardening, which is collected from my own observations in China, from conversations with their artists, and remarks transmitted to me at different times by travellers. A sketch of what I have now attempted to finish was published some years ago; and the favourable reception granted to that, induced me to collect materials for this," p. 8. *Plans, Elevations and Perspective Views of the Gardens and Buildings at Kew*, by Sir W. Chambers, fol. 1765.

[3] "In England, where the ancient style is held in detestation, and where, in opposition to the rest of Europe, a new manner is universally adopted, in which no appearance of art is tolerated, our gardens differ very little from common fields, so closely is common nature copied in most of them; there is generally so little variety in the object, such a poverty of imagination in the contrivance, and of art in the arrangement, that these compositions rather appear the offspring of chance than design; and a stranger is often at a loss to know whether he be walking in a meadow or a pleasure-ground made at a very considerable expense; he sees nothing to amuse him, nothing to excite his curiosity, nor anything to keep up his attention," p. 5.

early life, he had seen China; and was enchanted by the description of the imperial gardens. With a mind fully impressed with their excellence, he published his memorable *Dissertation on Oriental Gardening.* His first attempt in that style was at Wroxton, in Oxfordshire, for Lord Guildford, on a very small scale;[1] but soon afterwards his views were allowed a great expansion at Kew, under the patronage of the Princess Dowager of Wales. There he constructed a pagoda 163 feet in height,—"a work to wonder at," till it was levelled with the ground. The dispute between these artists was occasioned by Lord Clive's having preferred Brown to make the alterations at Claremont. In the preface to the treatise, Chambers had indulged himself in much ridicule of the fashionable gardeners, and his rival applied the sarcasm to himself.[2] Brown undoubtedly was much too unlettered to answer Chambers, who was possessed of acuteness and talent, however perversely directed; but he had very able vindicators, not indeed exclusively of his own system, but as the vigorous opposers of that for which his antagonist had gained the royal patronage.

The great improvement suggested by Chambers was the abolition of geometrical lines and curves, and the contrary extremes of bareness, trimness, and serpentine walks, by which an equally disgusting monotony was produced. His remedy was to introduce an infinite variety of artificial embellishment; and thereby to effect continued surprise, by objects totally new to the English eye somewhat fami-

[1] "There are several paltry Chinese buildings and bridges (at Wroxton), which have the merit or demerit of being the progenitors of a very numerous race all over the kingdom; at least they were of the very first."—*Walpole's Correspond.* vol. i. p. 300.

[2] "At his first entrance, the stranger is treated with the sight of a large green field, scattered over with a few straggling trees, and verged with a confused border of little shrubs and flowers: upon farther inspection he finds a little serpentine path, twining in regular *esses*, amongst the shrubs of the border: upon which he is to go round, to look on one side, at what he has already seen, the large green field; and on the other side at the boundary, which is never more than a few yards from him, and always obtruding upon his sight: from time to time he perceives a little seat or temple stuck up against the wall; he rejoices at the discovery, sits down, rests his wearied limbs, and then reels on again, cursing the line of beauty; till spent with fatigue, half-roasted by the sun, (for there is never any shade,) and tired for want of entertainment, he resolves to see no more—vain resolution! there is but one path; he must either drag on to the end, or return back by the tedious way he came."

"Such is the favourite plan of all our smaller gardens: and our larger works are

liarized to Grecian forms.[1] His design was ungenial to our soil; and surprise alone is not a genuine source of pleasure.

But the triumph of Chambers was very limited, and of short duration. No sooner had the "Heroic Epistle"[2] followed so closely upon his "Dissertation," than the national taste recovered from its aberration, the wit and irony delighted, the delicate satire was universally relished, pointed as it was by political allusions. The gardens of Kien-long, transplanted into England, were made to contain the court. "An Heroic Postscript" soon followed, but it was purely political, without reference to Chambers or his works. And so concluded the Chinese controversy,[3] a system which tended to explode the "cities of verdure," and gardens entirely dependent upon architecture, excited the notice of artists and virtuosi, both in France and Italy. The first who discussed this novel subject were Count Algarotti, and the Viscount D'Ermenonville,[4] by both of

only a repetition of the smaller ones; more green fields, more shrubberies, more serpentine walks, and more seats; like the honest bachelor's feast, which consisted in nothing but a multiplication of his own dinner—three legs of mutton, three roasted geese, and three buttered apple-pies," pp. 6, 7.

[1] "Nor have I seen or heard of curved roofs on this side of China, except in imitations introduced into this country, by one who gave equal proofs of his taste when he censured the temples of Athens, (in his *Civil Architecture*,) and designed those at Kew."—*Knight on Taste*, p. 215.

[2] *An Heroic Epistle to Sir W. Chambers, Knt. &c. &c.* 4to. 1773. The fourteenth edition was published in 1777. This and Gray's *Elegy* were the two most popular small poems which had appeared during the last century. Of the *Postscript to the Public*, which reached nine editions, the author observes—

"My pompous Postscript found itself disdain'd
As much as Milton's *Paradise Regain'd*."
Epist. to Dr. Shebbeare.

The true author of this popular poem is not known, with greater certainty, than Junius himself. The Editor well remembers some forty years ago being present at a conversation, in which the late T. Warton was strongly pressed to say what he knew, and whether it were not written by Mason?—"Aye, Sir, written by Walpole, but *buckramed* by Mason, as I believe,"—and there is not wanting internal evidence of that fact.

[3] Gray observes respecting Count Algarotti's opinion—"There is one point in which he does not do us justice, which relates to the only taste we can call our own, the only proof of our original talent in matters of pleasure, I mean our skill in gardening, or rather our laying out of grounds; and this is no small honour to us, since neither Italy nor France have ever had the least notion of it; nor yet do at all comprehend it when they see it. That the Chinese have this beautiful art in high perfection is very probable; but it is very certain that we copied nothing from them, nor had any thing but nature for our model."—*Gray's Works*, vol. ii. p. 300.

[4] *Les Jardins, ou l'Art d'Embellir les Paysages*, par l'Abbé De Lille, nouvelle edition, 4to. 1801, London, (printed by subscription.)

Gerardin (Viscompte D'Ermenonville). *De la Composition des Paysages, ou*

whom we were charged with having implicitly followed the Chinese.

The Abbé De Lille, who had been well received in England during the Revolution, published "Les Jardins;" in the preface to which, speaking of a poem by Le Père Rapin, he contrasts the old French with the modern English gardening, and in the poem itself allows our national claim,

——— "mais enfin Angleterre
Nous apprit l'art d'orner et d'habiller la terre."
Chant 3.

And Millin (*Dictionnaire des Arts*) is no less candid, "C'est aux Anglois que l'art du Jardinage doit le plus haut degré de perfection."

Of the approbation which our system had obtained, the best specimens are in Italy, in the villa Borghese, at Rome, laid out by an English painter, Jacob Moor;[1] Ermenonville and the Petit Trianon in France.[2]

The *English Garden*, a didactic poem in blank verse, by W. Mason,[3] had been begun in 1767; but the first book only appeared in 1772, and the last ten years afterwards. It is deservedly considered as a classic performance. His poetical rival, T. Warton, declared his opinion, "that it was a work in which didactic poetry is brought to per-

des Moyens d'Embellir la Nature autour des Habitations, Geneva, 1777, which has been translated, with an ingenious dissertation by D. Malthus, Esq. 1783.

Théorie des Jardins, ou des Jardins de la Nature, par J. M. Morel, 2 tom. 8vo. 1802. 2d Edit.

Sur la Manie des Jardins Anglais, par Chabanon, 8vo. 1775.

Dissertazione su i Giardini Inglesi da Hippolito Pindelmonte, Verona, 1817.

The first mentioned of these authors, comparing English gardens with those on the continent, concludes his argument, "en un mot, ses jardins sont ceux de l'architecte; les autres sont ceux du philosophe, du peintre, et du poete."

[1] [This landscape-painter, whose name is written Moore and More, is noticed as a Scotchman in *Pilkington*. He died at Rome of a fever, in the latter part of 1793. (*Gent. Mag.*) He is praised by Goethe, (*Winkelmann und sein Jahrhundert*, p. 332,) who preferred Moore in some respects to his favourite Hackert.—W.]

[2] Of the architectural gardens in Italy, the most remarkable are those of Isola bella, in the Borromæan lake; Villa d'Este, at Tivoli; and Albani, at Rome. It is in fact no unmerited compliment to Walpole, to remark, that his Essay having been translated, as before mentioned, by the Duc de Nivernois, first spread taste and information on the new art in France, and excited the attention of their native authors. The Chinese system, by Chambers, had been likewise circulated among amateurs on the continent.—*Les Jardins, ou l'Art d'embellir les Paysages*, 4to. London, 1801.

[3] *The English Garden*, by William Mason, M.A. 8vo. 1783, with a Commentary by W. Burgh, Esq. LL.D.

fection, by the happy combination of judicious precepts, with the most elegant ornaments of language and imagery."

The friend and literary ally of Mason was William Gilpin, Vicar of Boldre in Hampshire. This amiable man proved sufficiently how compatible the science and pursuit of the arts may be made with the duties of a Christian minister, in which he was most exemplary. He sought picturesque scenes throughout the wild field of nature; and personally examined them, by a series of tours into the extreme points of Britain; making very numerous sketches of every object which might illustrate his written observations. It must be confessed, that he preferred a striking effect to an accurate portrait. Most strictly observant was he of the Horatian precept, and kept his MSS. more than nine years before he submitted them to the press. Some indeed did not appear until after his death.[1] Yet, during the long interval, he communicated them to Gray, Mason, and Sir J. Reynolds, soliciting their emendations. He received them most courteously; and where he retained his own former opinion, he acknowledges it with diffidence, still with a firm conviction of its truth. The character of his

[1] A general view of Mr. Gilpin's publications, with their successive dates, may interest those who remember how much they were gratified by them as they appeared.

1. *Tour down the Wye*, 1782, 8vo. dedicated to Mason; where he observes that he had communicated it to Gray, "than whom no man was a greater admirer of nature, nor admired it with a better taste." 2d edition, 1792, 8vo.
2. *An Essay on Prints*, 1st edition, 8vo. 1767; the 4th and improved edition, 8vo. 1792.
3. *Northern Tour*. Observations on the Mountain and Lake Scenery in Cumberland and Northumberland, 2 vols. 3d edition, 1792, 8vo. Dedicated to Queen Charlotte, to whose inspection the MS. had been submitted.
4. *Scotch Tour*, 2 vols. 2d edition, 8vo. 1792.
5. *Forest Scenery*, 2 vols. 1794, 2d edition, 8vo.
6. *Three Essays on Picturesque Beauty*, &c. 8vo. 2d edition, 1794.
7. *Western Tour*, 8vo. 1798.

POSTHUMOUS.

1. *Tour on the Coast of Hants, Sussex, and Kent*, 8vo. 1804.
2. *Two Essays*. On the author's method of executing rough sketches, 8vo. 1804.
3. *Observations on Parts of Cambridgeshire, Norfolk*, &c. written in 1774, 8vo. 1809.

By Mr. Gilpin's will, the whole of his unpublished MSS., drawings, and books of drawings, were bequeathed to the foundation of a school for his parishioners at Boldre, which he had built and supported during his life. There were 140 large lots sold by auction, in 1804, which produced nearly 1,000*l*. There was shown an honourable competition among his friends and admirers, who should possess the greatest number of his genuine works. These were chiefly imaginary.

style is terseness; and by sedulously reconsidering his positions, and remoulding his sentences, he rarely becomes obscure. His volumes soon gained extreme popularity; and deserve to retain it as long as elegant literature continues to be cultivated in this nation. His opinions have been cited, with the utmost deference, during the whole controversy.

We must now enter upon thorny paths, and encounter metaphysical disquisitions upon the "true picturesque;" and replies, which abound in sarcasm, rather than convincing argument.[1] Nearly contemporary in their appearance before the public (1794), were the "Essays on the Picturesque," by Uvedale Price, and the "Landscape," a poem, by R. Payne Knight. These two gentlemen were associated in friendship, talents, and similar pursuits of literature; and possessed large domains in the same county, which their opulence enabled them to cultivate and embellish, as beautiful examples of taste. Mr. Knight's poem was written purposely to satirize Brown's practice, as modified by Repton. He invokes his friend, to whom the poem is addressed—but not as Pope invokes Bolingbroke. In order to make the layers out of ground still more worthy of ridicule, he employs the graphic art, and inserts two etchings by Hearne—one, a scene dressed in the modern style, and the other undressed.[2] He adds, "That my representation of the effects of both may be perfectly fair, I have chosen the commonest English scenery."

Mr. Price[3] says, that "the chief object he has had in

[1] *Essays on the Picturesque, as compared with the Sublime and Beautiful, and on the use of studying Pictures, for the purpose of improving real Landscape*, by Uvedale Price, Esq. 1794. *A Letter to Mr. Repton, on Landscape Gardening*, 8vo. 1795. These were collected, with additions, into three vols. 8vo. 1810.

The Landscape, a Didactic Poem, in Three Books, by R. P. Knight, addressed to Uvedale Price, Esq. 4to. 1794; a second edition, 1798.

[2] Mr. Repton observes, (*Inquiry into the Changes of Taste*, &c.) "that these two etchings, though intended as examples of good and bad taste, serve rather to exemplify *bad* taste, in the two extremes of artificial neatness and wild neglect," p. 136. Replying to Mr. Knight's censure of the term Landscape Gardening, he says, "that he adopted it because the art can only be advanced by the united powers of the landscape painter and the practical gardener," p. 43.

[3] This opinion appeared first in Barrington's *Account of Gardens*, already quoted. "Kent hath been succeeded by Brown, who hath, undoubtedly, great merit in laying out pleasure-grounds; but I conclude that in some of his plans, I see rather

view, was to recommend the study of pictures, and the principles of painting, as the best guide to that of nature, and to the improvement of real landscape." But, that paintings were to be used as studies, and not as models. He brings into comparison what is called "dressed scenery," and "a painting of the most ornamental kind," and then draws a conclusion from "two real scenes; the one in its picturesque unimproved state, and the other when dressed and improved, according to the present fashion." "The moment (he asserts) that this mechanical commonplace operation, by which Mr. Brown and his followers have gained so much credit, is begun—adieu to all that painters admire."[1]

In the next year, a review[2] of both these works jointly was published by W. Marshall. He combats single points, with victory only, in his intention; not to promote the science by any new or valuable information; and uses ridicule as his weapon; but of which he shows no dexterous management. A practical agriculturist is not better qualified to decide upon what constitutes the picturesque, than he who thinks that Salvator and Claude are infallible guides; and so it must ever fare with mere unbending system, wherever it may be applied.

traces of the kitchen gardener of old Stowe, than of Poussin or Claude Lorraine. I could wish, therefore, that Gainsborough gave the design, and Brown executed."

[1] ——— "where Claude extends his prospect wide
O'er Rome's Campania, to the Tyrrhene tide;
(Where towers and temples mouldering to decay,
In pearly air appear to die away,
And the soft distance melting from the eye,
Dissolves its form into the azure sky.)"
Landscape, book i. v. 232.

"To apply the art of painting so as to produce only striking effects of colour and chiaro-scuro, was unknown to Claude Lorraine. He contemplated the beauty and grandeur of nature as the legitimate elements of his art. The times of the day, the seasons of the year, with all their attributes, were by him combined, and selected to give grace and beauty to his compositions. Hence, all that is elegant or refined in art or nature he appropriated to make his pictures partake of the poetical beauties of Virgil or Tasso. Light-and-shadow and colour are employed by him to produce these effects only, whereas the picturesque painters, like Salvator Rosa, consider colour and chiaro-scuro as their sole aim and end; consequently objects rugged and irregular, suited to produce the most brilliant effects of light and shadow, are by them preferred and selected."—D.

[2] *A Review*, &c. by the author of *Planting and Ornamental Gardening*, 8vo. 1795. The author was W. Marshall, who was afterwards patronised by the Board of Agriculture, and published several surveys and reports.

Repton's letter to Mr. Price was an appeal much better conducted; and occasioned a reply of considerable length "on the practice as well as the principles of landscape painting, as applied to landscape gardening." The professor pursued his avocation with celebrity and consequent advantage, and declared, "that the elegant and gentleman-like manner in which Mr. Price had examined *my* opinions, and explained *his own*, left no room for farther controversy." Notwithstanding, after nearly "the date of stubborn Troy," the controversy was again renewed—"*rursus bella moves?*"[1] Both the champions of the "true picturesque" felt that their triumph was incomplete, so long as their rival continued both to practise and to publish with singular success.[2] New treatises from them abounded in unequivocal reprobation of his system. He collected his forces, by no means to be contemned, into a last pamphlet, with vivacity and confidence, but not with metaphysical precision as to the definition of terms. To many readers he therefore appeared to have gained an advantage on insulated points, but he generally argues from extreme cases.[3]

The whole question now rested with the public; which circumstance gave the metaphysical friends leisure to inquire

[1] *An Analytical Inquiry into the Principles of Taste*, by R. P. Knight, 8vo. 2d edition, 1805. Mr. Knight died in 1824. He was eminently conversant with the learning and antiquities of Greece, and deserved well of his country by the bequest of his magnificent collection to the British Museum.

[2] Mr. Repton died in 1818. His principal publications are, *Sketches and Hints on Landscape Gardening*, 4to. 250 copies, 1794. *A Letter to Uvedale Price, Esq.* 1794, 8vo. *Observations on the Theory and Practice of Landscape Gardening; including some Remarks on Grecian and Gothic Architecture, collected from various MSS. in the possession of different Noblemen and Gentlemen, for whose use they were originally written. The whole intended to establish fixed principles in the respective Arts.* By Humphrey Repton, Esq. Illustrated by many coloured prints, 4to. 1803. Mr. Repton was accustomed to furnish his employers with drawings and descriptions of his proposed improvements, which he styles "a red book," in which, by means of coloured slides, he exhibited both the real and the intended scenery.

An Inquiry into the Changes of Taste in Landscape Gardening; to which are added, some Observations on its Theory and Practice, including a Defence of the Art. By H. Repton, 8vo. 1806.

Fragments on the Theory and Practice, &c.; a republication of the former, with additions, imp. 4to. 1816.

[3] He retorts adroitly upon Mr. Price, "that he was surprised to find in his Essay, so many observations which he had himself made in conversations with that gentleman; but in acquiring knowledge it is natural to remember any new ideas gained, without always recollecting the source from which they were derived." *Inquiry*, p. 80, n.

into the precise meaning of their own positions, to make distinctions the most minute, and differences not easily to be comprehended by ordinary and unpractised minds.

Burke had laid down as an axiom, that "beauty consists in smooth undulating surfaces, flowing lines, and colours that are analogous to them." Sir J. Reynolds (as Mr. Knight remarks) "had a very decided difference with him upon this point, and yet it never cooled the warmth of that friendship which remained till death separated them."[1] "The great fundamental error which prevails throughout the otherwise able and elegant essays on the Picturesque is seeking for distinctions in external objects, which exist only in the modes and habits of viewing them." He then controverts Mr. Price's opinion concerning the cause of beauty in the temple of Vesta, commonly known as the Sibyl's temple, at Tivoli; who complains of a want of candour, that these strictures were not privately communicated before the public were made a party in the dispute.[2] In return, Mr. Knight says, "that he never embraced any speculative opinion with that eagerness of parental affection which engages the feelings of the heart in support of the theories of the head."

And here let the investigation cease.——Painful would it be to observe the heat gradually exasperated till it reached the point of actual ebullition, and the question in the literary world is set at rest. Historical accuracy has rendered

[1] *Inquiry*, p. 4, Advertisement to the 2d edition, p. iv.

[2] *Essays*, vol. iii. p. 399, where Mr. Price quotes and applies

——— "belli commercia Turnus
Sustulit illa prior."—VIRG.

He replies to Mr. Repton:—"According to the distinction I have made, the picturesque, by being discriminated from the beautiful and sublime, has a separate character, and not a mere resemblance to the art of painting."

With respect to the term "PICTURESQUE," it is novel in our language, and is not recognised by Johnson. By Mr. Knight's authority, "we may write either *picturesque* and *sculpturesque*, from *pictura* and *sculptura*, or the same from *pictor* and *sculptor*, the first signifying after the manner of the arts, and the latter after the manner of the artists; the latter appears to be most proper, and in words not yet naturalised, propriety may be preferred to etymology." Gilpin (*Western Tour*, p. 328,) sensibly remarks, "Picturesque is a word but little understood. We precisely mean by it, that kind of beauty which would look well in a picture. Neither cultivated grounds laid out by art, nor improved by agriculture, are of this kind."

The several authors upon this subject have the oft-repeated terms of "belt and clump, bare, bald, and shaven; smoothness, roughness, ruggedness, picturable, picturesque, picturesk, and *pittoresco*,"—*cum multis aliis*. These approach as nearly to jargon as the vocabulary of past times and scenes, that are no more.

this slight statement necessary, as having formed an epocha in the art of modern gardening, and upon that account only.

It seems to have been the fate of this in common with other arts, that its genuine principles can only be confirmed by time and experience; and when the love of novelty, and the ambition of singularity or improvement, shall have yielded to truth, we may hope for eventual perfection, founded upon rules from which it will be ever dangerous to depart.

Taste, when not under the guidance of good sense, will degenerate into whimsical conceits and absurd anomalies, which instantly detect themselves. Pope's, which was the first given, is the best maxim—

"CONSULT THE GENIUS OF THE PLACE, IN ALL."

THE VICAR'S GARDEN, LETHERHEAD, SURREY.

ADDENDA.

The following notices relating to various artists have occurred since the former publication of these volumes; but not being considerable enough to furnish separate articles, are here added for the information of those who would form a more complete catalogue, or continue these volumes.

Alan de Walsingham was one of the architects of the cathedral of Ely. V. *Bentham's Hist. of Ely*, p. 283.

John Helpstone, a mason, built the new tower at Chester, in 1322.

John Druel and Roger Keyes were employed as surveyors and architects by Archbishop Chichele. V. *Life of that Prelate*, p. 171.

Robert Smith, a martyr, was a painter for his amusement. *Life of Sir Thomas Smith*, p. 66.

Sir Thomas Smith built Hill-hall, in Essex. Richard Kirby was the architect, ib. p. 228.

Sir Thomas Tressam is mentioned by Fuller in his *Worthies of Northamptonshire*, as a great builder and architect, p. 300.

Francis Potter, fellow of Trinity-college, Oxford, painted a picture of Sir Th. Pope. V. *Warton's Life of Sir Th.* 2d edit. p. 164.

In the hall of Trinity-college, Oxford, is a picture of J. Hayward, by Francis Potter, ib. p. 161; where it is also said that one Butler painted at Hatfield, p. 78. A glass-painter and his prices mentioned, ib.

Cornelius de Zoom drew the portrait of Sir W. Cordall, in St. John's-college, ib. p. 227.

James Nicholson, a glass-painter, ib. p. 16.

Dr. Monkhouse, of Queen's-college, Oxford, has a small picture on board, 4½ inches by 3½, containing two half-length portraits, neatly executed. The one has a pallet in his hand, the other a lute; the date 1554, and over their heads the two following inscriptions:—

"Talis erat facie Gerlachus Fliccius, ipsâ
Londoniâ quando Pictor in urbe fuit.
Hanc is ex speculo pro caris pinxit amicis,
Post obitum possint quo meminisse sui."

"Strangwish thus strangely depicted is;
One prisoner for thother has done this.
Gerlin hath garnisht for his delight
This woorck whiche you se before your sight."

It is conjectured that these persons were prisoners on the account of religion in the reign of Queen Mary.

Some English painters, of whom I find no other account, are mentioned in the *Academy of Armoury*, by Randle Holme, printed at Chester, in fol. 1688. "Mr. Richard Blackborne, a poet, for a fleshy face; Mr. Bloomer, for country swains and clowns; Mr. Calthorpe, painter from life; Mr. Smith for fruit; Mr. Moore, for general painting; Pooley for a face; Servile for drapery; Mr. W. Bumbury, Wilcock and Hodges from life; Mr. Poines for draught and invention; and Mr. Tho. Arundel for good draught and history." Vide book iii. chap. iii. p. 156.

In the collection of the Earls of Peterborough at Drayton was a portrait of the first Earl of Sandwich, by Mrs. Creed, and a view of the house by Carter.

I have a poem printed on two sides of half a folio sheet of vellum, by

Laurence Eusden, addressed to Mr. John Saunders, on seeing his paintings in Cambridge. I suppose the paintings and poetry were much on a level.

A picture of the Court of Chancery in the time of Lord Chancellor Macclesfield, and given to the Earl of Hardwicke by Dr. Lort, was painted by Farrars, to whom is a poem addressed by Vincent Bourne, printed in the works of the latter.

Charles Lucy studied at Rome, and was scholar of Carlo Cignani, and was aged twenty-two in 1715. A copy by him from his master was sold at Mr. Gouge's auction in that year.

The collection of pictures, by himself and others, of Mr. Comyns, was sold by auction at Monmouth-house, Soho-square, Feb. 5, 1717.

Nicolo Casana, of Genoa, died here in the reign of Queen Anne. (V. *Lives of Genoese Painters*, vol. ii. p. 16.) Cæsar Corte, of the same city, was here in the reign of Queen Elizabeth. V. *Soprani's Vite di Pittori Genovesi*, vol. i. p. 101, edit. of 1768.

In June, 1733, was a sale of the collection of pictures of —— Sykes, portrait-painter, then lately deceased, at his house in Lincoln's-inn-fields; and

In March, 1738, were sold the pictures of Walter Grimbaldson, landscape-painter, and probably a very indifferent one, for three of his landscapes sold for less than a guinea.

Edward Seymour, portrait-painter, died in Jan. 1757, and is buried in the churchyard of Twickenham, Middlesex, before the north door, with his two daughters and his son Charles.

—— Lacon, a young painter in water-colours, died about 1757. He set up a puppet-show at Bath, which was much in fashion. Mr. Scott, of Crown-court, Westminster, had his head painted by himself.

Sanderson Miller, Esq. of Radway, was skilled in Gothic architecture, and gave several designs for buildings in that style in the reign of George II.

John Kirk, medallist and toyman, in St. Paul's-churchyard, died Nov. 19, 1761, aged sixty-one. Thoresby mentions the *Art of Limning*, by Th. Kirke, *Duc. Leod.* p. 526.

—— Palmer, a painter, died at Hoxton, May 15, 1762.

—— Tull, who was a schoolmaster, and painted landscapes for his amusement, died young in 1762, or beginning of 1763. His prints were sold by auction in March, 1763.

Edward Rowe, painter on glass, died in the Old Bailey, April 2, 1763.

The pictures of Mr. Schalk, landscape-painter going abroad, were sold in April, 1763.

Mr. Miller, a limner, died in Southampton-street, Bloomsbury, Jan. 8, 1764.

The prints, drawings, graving-tools, and etchings of English masters, of Mr. James Wood, engraver, of James-street, Covent-garden, were sold by auction at Darres's print-shop in Coventry-street, March 19, 1764, and the seven following evenings.

—— Van Bleek, painter, died July 1764, having quitted his business on account of bad health. There is a fine mezzotinto of Johnson and Griffin, the players, after a painting of Van Bleek.

—— Kelberg was a German painter, who came over in the reign of George I. He drew a whole-length of Prince William, afterwards Duke of Cumberland, in the robes of the order of the Bath; and another of Ulric, a favourite Hungarian; and, I believe, a half-length of the same person in my possession.

John Smith, of Chichester, landscape-painter, died July 29, 1764.

William Smith, the eldest brother, who had begun with portraits, then took to landscape, and lastly to painting fruit and flowers, died at his house at Shopwich, near Chichester, October 4, 1764.

George, the third brother, likewise a landscape-painter at Chichester, published in 1770 six pastorals and two pastoral songs in quarto, and died at

Chichester, September 7, 1776. He painted for the premium only three times, and obtained it each time; viz. in the years 1760, 1762, 1764.

Francis Perry, engraver, who had begun to engrave a set of English medals, and had published three or four numbers, died Jan. 3, 1765, in Carter's-lane, Doctors-commons.

Charles Spooner, engraver in mezzotinto, died Dec. 5, 1767.

Mr. Barbor, painter in miniature and enamel, in the Haymarket, St. James's, died Nov. 7, 1767.

Maccourt, a German, painter and mezzotinter, died in Jan. 1768.

Mr. Hussey, who had been a surgeon and apothecary in Covent-garden, but had relinquished that profession and turned painter, particularly of race-horses, died in Southwark, August 26, 1769. This was a different person from Mr. Giles Hussey, whose drawings are so deservedly admired,

—— Pitsala, an Italian limner, died in Wardour-street, Nov. 10, 1769.

David Morier, of Berne, in Switzerland, died in January, 1770, and was buried in St. James's, Clerkenwell. After the battle of Dettingen, he was presented by Sir Everard Falkener to William, Duke of Cumberland, who gave him a pension of 200*l.* a year, which he enjoyed to that prince's death. He painted managed horses, field-pieces, &c. and drew both the late king and the present.

Miss Anne Ladd, paintress of portraits and fruits, died of the small-pox in Henrietta-street, Covent-garden, Feb. 3, 1770, aged twenty-four.

Mr. Stamford, portrait-painter in Piccadilly, died Feb. 12, 1770.

Mons. Benoit, an engraver, brought over by Du Bosch, and known for his print of the Mock Masons, died in August, 1770.

Isaac Spackman, of Islington, painter of birds, died Jan. 7, 1771.

John Collet, senior, portrait-painter, retired from business, died Jan. 17, 1771, at his house in Chelsea.

John Heins, painter in oil and miniature, died in Danvers-street, Chelsea, in 1771, and his collection was sold by auction at Exeter-change, in May of that year.

Edward Ryland, engraver, died in the Old Bailey, July 26, 1771. He was rather a printer than engraver.

Theodore Jacobson, Esq. was architect of the Foundling-hospital in London, and of the Royal-hospital at Gosport. He was fellow of the Royal and Antiquarian Societies, and member of the Arts and Sciences. He died in May 1772, and was buried in the vault of his family in Allhallows-church, Thames-street, London.

J. Sigismond Tanner, Esq. who had been engraver of the Mint for forty years, and had been appointed chief graver in 1740, but had retired from business, died at his house in Edward-street, Cavendish-square, March 16, 1773.

Mr. Ravenet, engraver, died at Kentish-town, April 2, 1774.

Mr. Barnaby Mayo, engraver and painter, died July 8, 1774.

Mr. Rooker, engraver and Harlequin, died Nov. 22, 1774.

Mr. John Kirk, engraver of medals and seals, died in Piccadilly, November 27, 1776.

James Ferguson, the astronomer, supported himself for some time by drawing heads in black lead. V. *Ann. Register* for 1776, in the characters.

—— Canot, an engraver of views, and particularly excellent in sea-pieces, died at Kentish-town in 1777, worn out by the fatigue he underwent in engraving Mr. Paton's four pictures of the engagements between the Russians and Turks. Gough's *Topog.* ii. 289.

Thomas Lauranson, the father, painted portraits in oil, and drew and published large prints of Greenwich-hospital. He died about the year 1778.

John Mortimer, died of a fever in Norfolk-street, Feb. 4, 1779.

Mr. Henry, engraver, died in October, 1779.

Mr. Charles White, flower-painter, died at Chelsea, Jan. 9, 1780.

Mr. Playford, of Lamb's Conduit-street, miniature painter, died October 24, 1780.

John Paxton, painter of history and portraits, died at Bombay in 1780.

Mr. Weightman, miniature painter, died January 23, 1781, in Red Lion-street, Holborn.

In *Les Tables Historiques et Chronologiques des plus fameux Peintres anciens et modernes, par Antoine Frederic Harms, à Bronswic*, 1742, folio, are these notices of foreigners who have painted in England.

TABLE.

V. Bernard Van Orley, painted at Antwerp and London, about 1550.
VI. Lucas Cornelisz.
VII. Jerome da Trevisi, about 1540.
XIV. Horatio Gentileschi.
XVII. Egidius Van Tilbourg, about 1650: conversations of peasants.
XIX. Janfzon Van Keulen, painted portraits here about the same time.
XX. John Lievens: histories and portraits.
— Gerard Peter Van Zyl: gay conversations.
XXI. Gerard Terburg: portraits, about 1670. He mentions Dobson, and calls Holbourn, Holbrons, which he probably took for an English town.
XXIV. Gonzales Coques: portraits in little.
XXVIII. John de Baan: portraits, about 1680.
XXXI. James Vander Roer: portraits, about 1700.
XXXIV. Simon Vander Doos: landscapes with animals.
XXXV. Antony Bellucci: history.
XXXVI. Simon Hardime: flowers.
XXXVIII. Scheffers: history.
———— Tyssen of Antwerp: fowls and still life.
———— De Heem, of the Hague: fruit pieces.
XL. Ernst Theodore André, of Courland: history.

EARLY MASTERS

From Drawings in the Possession
Of the Publisher
Never before Engraved

A

CATALOGUE OF ENGRAVERS.

"AND ART REFLECTED IMAGES TO ART."—POPE.

WHEN the monarchs of Egypt erected those stupendous masses, the pyramids, for no other use but to record their names, they little suspected that a weed growing by the Nile would one day be converted into more durable registers of fame, than quarries of marble and granite. Yet when paper had been invented, what ages rolled away before it was destined to its best service! It is equally amusing to observe what obvious arts escape our touch, and how quickly various channels are deduced from a source when once opened. This was the case of the press. Printing was not discovered till about the year 1430: in thirty years more it was applied to the multiplication of drawings. Authors had scarce seen that facility of dispersing their works, before painters received an almost equal advantage.[1] To each was endless fame in a manner ensured, if they had merit to challenge it. With regard to prints, the new discovery associated the professors in some degree with the great masters, whose works they copied. This intimate connexion between painters and engravers makes some account of the latter a kind of necessary supplement to the history of the former. But if this country has not produced many men of genius in the nobler branch, it has been still more deficient in excellent engravers. Mr. Vertue had been

[1] Want of colouring is the capital deficience of prints; yet even this seems attainable. Monsieur le Blon, who will be mentioned hereafter, invented coloured prints, and did enough to show the feasibility. His discovery was neglected, as the revival of encaustic painting has been lately; though the advantages of each art are so obvious and so desirable.

alike industrious in hunting after monuments of the latter profession: he was of it himself; but as the artists were less illustrious, his labour was by far more unsuccessful. Till the arrival of Hollar the art of engraving was in England almost confined to portraits. Vertue thought what was produced here before the reign of King James of so little consequence,[1] that in a sketch which he had made for a beginning, he professedly dates his account from the year 1600. If I take it up earlier, it is merely to give a complete history, which will be comprehended in few lines, and the materials for which I have chiefly gathered from his papers, and from the *Typographical Antiquities* of Mr. Ames.[2]

Mr. Evelyn says,[3] the art of engraving, and working off

[1] This opinion of Vertue, himself an engraver, is injurious to the well-merited estimation in which the several works of the Hogenberghs, Aggas, Saxton, and the other engravers of maps and plans, with their emblematical accompaniments, are now held by the connoisseurs. Their excessive neatness of execution entitles them, at least, to that praise.—D.

[2] Joseph Ames, secretary of the Society of Antiquaries, was originally a ship-chandler, in Wapping. Late in his life he took to the study of antiquities, and besides his quarto volume, containing accounts of our earliest printers and their works, he published a list, in duodecimo, of English heads, engraved and mezzotinto, and drew up the *Parentalia*, from Mr. Wren's papers. He died in 1759. His library and prints were sold by auction in the following year.——

In Chalmers' *Biographical Dictionary*, the facts mentioned in this note are contradicted from the authority of Gough, who wrote the life of Ames, prefixed to Herbert's extended edition of the *Typographical Antiquities*. It is there asserted, and proved, that from his earliest youth he had shown an active partiality to the study of the history of both printing and engraving; and that he had been much associated with Lewis and Oldys, two very eminent typographical antiquaries. He continued his trade until the day of his death. His love of research yielded to no obstructions which his industry could overcome. Like that of Strype, his style was dry and unclassical, less interesting than that of modern authors, but not less useful to those who seek for truth only, in antiquarian inquiries.

His work, to which he gives a very ample title, is that with which we are now concerned—"*A Catalogue of English Heads*, or an account of about two thousand prints; describing what is peculiar to each, as the name, title, or office of the person, the habit, posture, age, or time when done. The name of the painter, graver, scraper, &c. And some remarkable particulars belonging to their lives; by Joseph Ames, F.R.S. and Secretary to the Society of Antiquaries, 8vo. 1748." The prints are placed alphabetically, and with reference to a collection in ten folio volumes, by Mr. John Nichols, a quaker, of Ware in Hertfordshire, who was among the earliest collectors of heads, 1745. They were transferred to the late Dr. Fothergill, [and after his death purchased by Mr. Thane. S.] A better system and arrangement were afterwards adopted by Granger and Bromley. He died in 1759, æt. seventy-one.—D.

[3] *Sculptura*, p. 35,——*or the History and Art of Chalcography*, 8vo. 1662.—D.

The lovers of art are indebted to JOHN EVELYN, for this first Essay on the subject of engraving published in this country, in which he has collected the information given by foreign authors, as extant in his own time. From them he has acquired a love of recondite history, which he has applied to his investigation of the art of

from plates of copper,[1] did not appear till about the year 1490; that is, it was not brought to perfection from the hints gathered from typography. Yet it is certain, that in 1460, Maso Finiguerra, a goldsmith of Florence, by an accident that might have given birth to the rolling-press, without the antecedent discovery of printing, did actually light upon the method of taking off stamps from an engraved plate. Casting a piece of such plate into melted brimstone, he observed that the exact impression of the engraving was left upon the surface of the cold brimstone, marked by lines of black. He repeated the experiment on moistened paper, rolling it gently with a roller.[2] It succeeded. He

engraving; and quotes St. Augustine's authority to prove that, as well as letters, engraving was likewise invented by Adam. (Sect. ii. p. 11.) Subsequent inquiries have ascertained that the date which he has given to the introduction of chalcography is altogether erroneous.—D.

[1] I have said, and, for two reasons, shall say little of wooden cuts; that art never was executed in any perfection in England: engraving on metal was a signal improvement of the art, and supplied the defects of cuttings in wood. The ancient wooden cuts were carried to a great height, but that was the merit of the masters, not of the method. Whoever desires to know more of cutting in wood should consult a very laborious work lately published in France, in two vols. octavo, called *Traité Historique et Pratique de la Gravure en Bois*, par Papillon, Paris, 1766, 2d edit. 8vo. 2 tom. The author will not probably, as he wishes, persuade the world to return to wooden cuts; but he gives examples of vignettes to books in that manner, which ought to make editors ashamed of the slovenly stamps that are now used for the fairest editions. There is a curious account of missals, &c. adorned with wooden cuts, in Mr. Gough's *Brit. Topog.* 2d edit. in the articles of WILTSHIRE, from pp. 319—362, vol. ii.

[2] The priority of invention of whatever concerns the arts, has been a point of dispute between the German and Italian writers. After the most laborious investigation, either country has maintained its pretension. Baron Heineken is the most strenuous asserter of German originality; but Bartsch is content to allow, that the invention of chalcography was nearly simultaneous both in Germany and Italy.

To extract largely from the discussions thus occasioned, is not compatible with the plan of this work; and to abridge the arguments might not be just to the several authors. The Editor will, therefore, give a brief notice of authors, for the satisfaction of those readers who take an interest in the question, and remark only upon what tends to some conclusion respecting facts which may be drawn from the whole.

This anecdote of Finiguerra occurs, first of all, in the second augmented edition of Vasari, in 1568, translated by Evelyn; from whom Walpole has taken it literally. In Roscoe's *Leo X.* (vol. ii. p. 304,) it is likewise repeated; but with an assertion that Finiguerra has left no proof of his having applied his invention to a single print, notwithstanding Mr. Ottley has given engraved fac-similes of three impressions upon paper, taken from the *Niello*, by Finiguerra himself. He observes, "that Maso Finiguerra was the real inventor of engraving on copper; conformably to the testimony of Vasari, is no longer a matter of doubt or enquiry; nor can the Italian writers be accused of exaggeration when they place the epoch of his invention about 1440, or a few years before."

But previously to the age of this celebrated goldsmith, an art then called *Niello*, from *Nigellum*, had been practised at Florence. Silver plates, especially those used for *Paxes*, in the Roman service, were deeply indented with the outlines of

communicated the discovery to Baccio Baldini, of his own profession and city. The latter pursued the invention with success, and engraved several plates from drawings of Sandro Boticello, which being seen by Andréa Mantegna, he not only assisted Baldini with designs, but cultivated the new art himself. It had not long been in vogue before Hugo da Carpi tried the same experiment with wood, and even added a variety of tints by using different stamps for the gradations of lights and shades—a method revived here some years ago with much success by Kirkall, and since at Venice by Jackson; though very imperfectly.

From Italy, engraving soon travelled into Flanders, where it was first practised by one Martin, of Antwerp.[1] He was

some scriptural subject. It was usual to take impressions either in sulphur or clay, in order to mark the progress of the work. The *Niello* was composed of a mixture of lead and silver in solution with borax and sulphur; it was of a black colour, and was then inserted into the lines. An impression taken off upon damp paper, gave birth to copper-plate engraving and printing. Finiguerra excelled in the *Niello*. In the museums of Italy are several genuine impressions taken off upon paper, which are known by the reversed inscription; others chiefly consist of the works of Baldini and Pollajuolo. The Abbé Zani, in 1803, discovered in the King's library at Paris, "la premiere estampe imprimée par Maso Finiguerra, en 1452." Sir Mark Sykes had the finest known collection of *Niellos*, which were dispersed at his sale, [but are now nearly all reunited in the British Museum.—S.] See Boissard, *Chalcographica*, 4to. 1650. *Lanzi, Della incisione in rame*, tom. i. p. 89, &c. *Abbate Zani, Materiali per servire alla storia del origine e de' progressi del' incisione in rame*, 8vo. 1800. *Essai sur les Nielles gravures des Orfévres Florentines du X Vme. siècle, par Duchesne Ainé*, 8vo. 1826. *An Inquiry into the History of Early Engraving upon Copper and Wood, with an Account of Engravers and their Works from the invention of Chalcography by Maso Finiguerra to the time of Marcantonio Raimondi*, by W. Young Ottley, F.S.A. 2 vols. 4to. 1816.

The efforts of Andréa Mantegna, at Rome, were still more successful, and produced a degree of perfection in that early era of the art of engraving on copper. He had already distinguished himself as one of the ablest among the *Niellatori*.

Of the art of etching on copper, by the application of *aquafortis*, the invention is claimed by Parmegiano; but this claim by the Italians is not undisputed, and it was certainly known in Germany before Parmegiano could possibly have practised it. A great advantage was gained by it, as the most eminent painters could transfer their first thoughts with the freedom of an original sketch, to be multiplied on copper. Such are very highly valued by lovers of the art. The early Italian engravers published designs both on copper and wood.—D.

[1] It must be considered, that the process of engraving on wood is conducted upon principles essentially differing from those which are applied to copper.

Of the first mentioned, there was an early practice by the Venetians, upon playing cards. Discordant opinions are entertained by Heineken and Zani, respecting the assertion of Papillon, that wood-cuts were designed and engraved by Alessandro Cunio and his twin sister, for the heroic actions of Alexander, in 1284. The earliest wood print bearing a date, 1423, is the St. Christopher now belonging to Earl Spencer, (Dibdin's *Biblioth. Spencer*, vol. i. p. iv.) of which there is a fac-simile in Mr. Ottley's work, vol. i. p. 90.

Neither by Meerman nor Heineken have any engravers upon wood been discovered in Germany prior to Martin Schoen, (Schoengauer according to Ottley,) who

followed by Albert Dürer,[1] who carried the art to a great height, considering how bad the taste was of the age and country in which he lived. His fidelity to what he saw was at once his fame and misfortune; he was happy in copying nature, but it was nature disguised and hid under ungraceful forms. With neither choice of subjects or beauty, his industry gave merit even to ugliness and absurdity. Confining his labours almost wholly to religious and legendary histories, he turned the Testament into the history of a Flemish village; the habits of Herod, Pilate, Joseph, &c. their dwellings, their utensils and their customs, were all Gothic and European; his Virgin Mary was the heroine of a Kermis. Lucas of Leyden[2] imitated him in all his faults, and was still more burlesque in his representations. It was not till Raphael had formed Marcantonio, that engraving placed itself with dignity by the side of painting.[3]

When the art reached England, does not appear. It is a notorious blunder in Chambers,[4] to say that it was first brought from Antwerp by Speed, in the reign of James I.

is likewise denominated Beau Martin, and by Vasari, Martin of Antwerp, who died in 1486. Among his disciples, the most known was Wolgemuth, the master of Albert Dürer. The controversy between the Germans and Italians rests upon this single point. The date 1440, for engraving on copper, is fully proved by the latter, whilst the former can reach that period by conjecture only. The early German artists were most assiduous manufacturers for the ornament of religious books and devotional tracts and ballads. In the Low Countries, particularly, this art was widely diffused. The curious reader is referred for satisfactory information on these subjects, and numerous engraved specimens, to Dr. Dibdin's several able works on early typography. The first portraits which were engraved, are said to have been those of Israel Van Mekenen, his wife and son, by that artist.—D.

[1] [Albert Dürer (1471—1528) engraved in all 104 plates, bearing dates from 1494 or 7, to 1526. He is said to have executed also many cuts in wood; some of his engravings in copper are executed with extreme delicacy. It is doubtful whether he himself *cut* his designs in the wood. See *A Treatise on Wood Engraving*, &c. with illustrations, by John Jackson. London, 1839.—W.]

[2] [Lucas Van Leyden (1494—1533) engraved more than 174 plates, but he scarcely approached Dürer or Marcantonio; his Eulenspiegel, a noted clown of the fourteenth century, is one of the rarest prints in existence; it was engraved in 1520, and has been often copied, first by Hondius, in 1644. See Bartsch, *Catalogue Raisonné de toutes les Etampes qui forment l'œuvre de Lucas de Leyde*, and the *Peintre Graveur*, vol. vii.—W.]

[3] [Marcantonio Raimondi was born at Bologna about 1475; the date of his death is likewise unknown; his latest print is dated 1539. He engraved altogether about 360 plates. Heineken, *Dictionnaire des Artistes*, &c.; Bartsch, *Peintre Graveur*. See also Ottley's *Inquiry into the Early History of Engraving*; and Nagler's *Künstler Lexicon*.—W.]

[4] *Dictionary*. Edit. of 1728. Art. PRINTING.

In some degree we had it almost as soon as printing; the printers themselves using small plates for their devices and rebuses: Caxton's *Golden Legend*[1] has, in the beginning, a group of saints,[2] and many other cuts dispersed through the body of the work. It was printed in 1483. The second edition of his *Game at Chess* had cuts too. So has his *Le Morte Arthur*. Wynkyn de Worde, Caxton's successor, prefixed to his edition of the Statutes in the sixth year of Henry VII. a plate with the king's arms, crests, &c., a copy of which is given in the Life of Wynkyn, by Mr. Ames, in his *Typographical Antiquities*, p. 79. The same printer exhibited several books adorned with cuts, some of which are particularly described by his biographer, in pp. 87, 88, 89, *et sequentibus*.

The subsequent printers continued to ornament their books with wooden cuts.[3] One considerable work, published by John Rastell, was distinguished by prints of uncommon merit for that age. It was called *The Pastyme of the People*, and by Bishop Nicholson, in his Historical Library, *Rastell's Chronicle*. This scarce book, of a very large size, I saw at the auction of Mr. Ames's library; it had many cuts, eighteen of which were in great folio, representing the Kings of England, so well designed and boldly executed as to be attributed to Holbein, though I think they were not of his hand. I shall mention but one more book with wooden cuts (though several are recorded by Ames)—it is Grafton's *Chronicle*,[4] printed in 1569, and containing many heads, as of William the Conqueror, Henry VIII.[5] and Queen Elizabeth, &c. Yet, though even

[1] *Ames*, p. 35.——Ames's *Typographical Antiquities*, published in 1749, 4to. Augmented by William Herbert, in three vols. 4to. 1790, and lastly, by T. F. Dibdin, M.A., with many additions and fac-similes, four vols. 4to. 1810, 1819.—D.

[2] The introduction of wood-cuts for the ornamenting of books, was nearly contemporary into France and England; but the execution of them is superior to ours, both in the *Livre de Chasse*, printed at Chamberry, 1486, and the *Recueil des Histoires de Troy*, 1490.

The first page of the *Golden Legend* is decorated with the cognizance of W. Fitz Alan, Earl of Arundel, who patronised Caxton.—D.

[3] [The subject of Wood Engraving is thoroughly illustrated in the *Treatise on Wood Engraving*, already referred to.—W.]

[4] *Ames*, p. 204.

[5] Henry VIII. in a cap and feather, with an enormous fur tippet, by Cornelius Matsis, 1548. It is rare.—D.

portraits were used in books, I find no trace of single prints being wrought off in that age. Those which I have mentioned in a former volume[1] as composing part of the collection of Henry VIII. were probably the productions of foreign artists. The first book that appeared with cuts from copper-plates, at least the first that so industrious an inquirer as Mr. Ames[2] had observed, was, *The Birth of Mankind*, otherwise called, *The Woman's Book*, dedicated to Queen Catherine, and published by Thomas Raynalde, in 1540, with many small copper cuts, but to these no name was affixed. The earliest engraver that occurs was

THOMAS GEMINUS, OR GEMINIE,

(1545,)

as he calls himself in a title-page which I shall mention presently. The little that is known of him is collected from his works. Of these was *Thomæ Gemini Lysiensis compendiosa totius Anatomes delineatio, ære exarata*, folio, 1545. "These plates," says Ames,[3] "are some of the first rowling-press printing in England." This was a new edition of *Vesalius's Anatomy*, which was first published at Padua in 1542, with large wooden cuts, which cuts Geminus imitated on copper-plates; though, says Vertue, "I question whether more than the title-page, to which he has put his name, was the work of Geminus; the most and best part of the graved figures were probably copied from the wooden cuts in Vesalius by a better hand." The first edition was dedicated to Henry VIII.[4] Geminus afterwards published a translation by Nicholas Udal of the same work, in 1552, and dedicated it to Edward VI. The translator in his preface says, "Accepte therefore, jentill reader, this Tractise

[1] *Anecdotes of Painting*, vol. i. p. 111.——8vo. 1783.—D.

[2] Page 219.——Herbert's edit. vol. i. p. 581.—D.

[3] *Ames*, p. 218.

[4] Cornelius Matsis engraved a portrait of Henry VIII. above-mentioned, and probably abroad, which does not interfere with the claim of Thomas Geminie, or Gemini, as having been the first artist in England who engraved upon copper, and who introduced the rolling press. The *Compendiosa delineatio ære exarata*, underwent three separate editions, in folio. The first, in 1545, had the arms of Henry VIII. only; the second, in 1552, the portrait of Edward VI.; and the third, in 1559, the portrait of his sister, Queen Elizabeth. This was, perhaps, the earliest instance of royal portraits, and antecedent to those by the Hogenberghs.—D.

of Anatomie, thankfully interpreting the labours of Thomas Gemini, the workman. He, that with his great charge, watch and travayle hath set out these figures in pourtrature, will most willingly be amended, or better perfected of his own workmanship, if admonished." Vertue having quoted this passage, owns, that the writing to all these plates was surely graved by Geminie, and probably some parts or members of the bodies. We do not contend for the excellence of Geminie's performances. It is sufficient that we have ascertained so early an engraver in England. Vertue adds, that Geminie published another small work, with copper cuts, relating to midwifery, two years before. I do not know whether he means two years before the first or the second of his editions of Vesalius. It is certain that Ames does not specify such a work, though, in page 304, he acknowledges that there are books printed by Geminie of an earlier date than any he had seen; for Geminie was not only an engraver, but a printer; and dwelled in Blackfriars. Thence he published a *Prognostication, &c.* relating to the weather, the *Phenomena of the Heavens, &c.* with a number of cuts. Imprinted by Thomas Geminie, quarto; and another edition of his *Anatomy*, in 1559, dedicated to Queen Elizabeth.

So congenial an art as engraving, when once discovered, could not fail to spread in an age of literature. That accomplished prelate, Archbishop Parker, who thought that whatever tended to enlighten and civilize the human mind was within his province, seems to have been the most conspicuous patron of the arts in the reign of Elizabeth. I have mentioned before[1] that he employed in his palace at Lambeth a painter and two or three engravers. Of these[2] the chief was

REMIGIUS HOGENBERGH,

of whom I can give the reader no farther information than what he has received already, that Hogenbergh twice

[1] *Anecdotes of Painting*, vol. i. p. 278.——Strype's *Life of Archbishop Parker*, p. 541.—D.

[2] Another was RICHARD LYNN, of whom see an account in Mr. Gough's *Brit. Topog.* 2d edit. vol. i. p. 208.—— He

engraved the archbishop's head,[1] which Vertue thought was the first portrait engraved in England; and a genealogy of the Kings of England. Remigius had a brother, who either was in England or worked for Englishmen: his name,

FRANCIS HOGENBERGH,

(1555.)

By his hand is extant a print of Queen Mary I. dated 1555.[2] If this was executed in her reign, it was antecedent to that of Parker; but it might not be done here, or might be performed after her death, and allude only to her era.[3] Under it is written, *Veritas Temporis Filia.* In the set of Saxton's Maps, he engraved those of Gaul and Belgium. Of his works abroad, Vertue had seen views in Braun's *Civitates Orbis Terrarum,*[4] printed at Cologne, in 1572, in conjunction with Simon Novellani and George Hoefnagle; and others in Abraham Ortelius's *Theatrum Orbis Terrarum,* in which he was assisted by Ferdinand and Ambrose Arsen, Antwerpiæ, 1570. The map of England in this collection was the work of Humphry Lhuyd, of Denbighshire, as that of Spain was of Thomas Geminus, whom I have already mentioned. Engraving was on no contemptible foot in

He was a man of singular genius. At Cambridge, at the age of sixteen, he translated Seneca's *Œdipus,* printed 1581, and intended a translation of Livy. He died in 1594, and is buried at Canterbury, where his brother was dean. He drew and engraved a map of Cambridge, 1574, upon which was *R. Lyne, servus D. M. Archiepisc. Cantuar. Angliæ Heptarchia,* the genealogical tables of which were engraved by him. In Lysons' *Environs,* vol. i. p. 175, &c. are many curious particulars relating to Archbishop Parker, and of Queen Elizabeth's frequent visits to him—*in order to keep him poor.* Remigius Hogenbergh styled himself *Servus Archiepisc. Cantuar.* 1574.—D.

[1] Sold for 13*l.* at the sale of Sir M. Sykes's collection. Represented as sitting at a table, with an open book, and a bell near it.—D.

[2] Sold for 11*l.* 11*s.*—D.

[3] *Philippus II. Rex Angl. Princeps Hispan.;* oval, with trophies—*Nec spe, nec metû,* 1555, as a companion.—D.

[4] This expensive work consists of two very large and thick folios; the first containing 178 plans and views of towns, the second 135. They are drawn and engraved by Francis and Abraham Hogenbergh, Hoefnagle, and others, particularly Henry Stenwick; the author styles himself both Bruin and Braun. It is a work of uncommon labour, but without method, and some of the cities are repeated. In this collection is the curious print of Nonsuch; and in the last plate but two of the first volume is a view of the lake Averno; Ortelius and G. Hoefnagle are standing by the lake; and from seeing birds swimming on it, *hunc locum non esse Avernon advertentes.*——The Museum copy is in three volumes; the first dated 1572, second 1575, third 1606. There are views of London, Bristol, Norwich, and Chester.—D.

England when we had professors[1] worthy of being employed to adorn Flemish editions; Flanders was at that time a capital theatre of arts and learning.

DR. WILLIAM CUNYNGHAM,

(1559,)

a physician of Norwich, was also an author and engraver. In his *Cosmographical Glass*, a fine copy of which is described by Ames,[2] are many cuts and a large map of Norwich, some of the plates engraved by the doctor's own hand. It was printed in folio in 1559, and dedicated to the Lord Robert Dudley, afterwards the well-known Earl of Leicester.[3]

RALPH AGGAS,

(1578,)

was a surveyor, and related to Edward Aggas, a printer.[4] Ralph published what I should have concluded a book, as he called it *Celeberrimæ Oxoniensis Academiæ, &c. elegans simul et accurata descriptio;* but Ames, who is not very explicit, seems to speak of it as a map, saying it was three feet by four; and he adds that Cambridge was *done* about the same time, that is, in 1578. Aggas made a map of Dunwich, in 1589, which I have mentioned,[5] and a large plan and view of London, which was re-engraved by Vertue, and of which, in one of his MSS., he gives the following account:—

"*A Plan and View of London*, with the river Thames and adjacent parts, being the most ancient prospect in print. This was reported to have been done in Henry VIII. or King Edward VIth's time; but from several circumstances it appears to be done early in the beginning of Queen Elizabeth's reign,

[1] Ortelius himself commends the English engravers; and besides those I have specified, he names Antony Jenkenson, who flourished in 1562, and Robert Leeth, a man skilful in taking the plot of a country.—See *Ames*, p. 540.

[2] *Ames*, p. 237.

[3] Herbert (p. 600) describes this as a singularly curious book, abounding in good specimens of wood-engraving; chiefly emblematical figures, Lord R. Dudley's Escocheon, containing twenty quarterings, and the portrait of William Cuningham, Doctor in Physic, æt. twenty-eight. It is entitled *The Cosmographical Glasse, conteyning the pleasant principles of Cosmographie, Hydrographie or Navigation*, compiled by W. C. 1559. The bird's-eye plan of Norwich is dated 1558.—D.

[4] *Ames*, p. 389.——*Dibdin's Typog. Antiq.*—D.

[5] *Anecdotes of Painting*, vol. i. p. 267.——Vol. i. p. 183 note, of this edition.]

about 1560; being cut in several blocks of wood. The prints thereof being now of the greatest scarcity, no copies perhaps preserved, being put up against walls in houses, therefore in length of time all decayed or lost. *Civitas Londinum.* Probably this was published by Ralph Aggas, as he himself mentions in that plan of Oxford, done after this was begun.[1] But it must be observed that this very impression is a second publication, with the date 1618, and that there are several alterations from the first in this; and particularly, instead of the arms as Queen Elizabeth bore them, those of King James I. (England, France, and Scotland) are put in the place of them. And in the first have been explanations of the remarkable places in the city and suburbs, as may be observed in many places by letters of reference. The length of this printed plan, six feet three inches by two feet four inches, contained in six sheets and two half sheets, I believe the full extent in length, but I apprehend the notes of explanation were at bottom printed on slips of paper to be added."

Vertue then specifies buildings or absence of buildings which affix this plan to the era in which he concludes it printed originally; as the water-gate at the palace at Westminster, called the *Queen's-bridge;* Northumberland-house wanting, which was not erected in 1560, but was before 1618. Paget-place, so called in 1563, &c. Vertue had taken much pains to ascertain the ancient extent of London, and the site of its several larger edifices at various periods. Among his papers I find many traces relating to this matter. Such a subject, extended by historic illustrations, would be very amusing. *Les Anecdotes des Rues de Paris* is a pattern for a work of that kind; but not the last edition; for the author, conducted by the clue of his materials into the ancient histories of France and England, grew so interested in those obsolete quarrels, that he tacked to an antiquarian discussion a ridiculous invective against the English and their historians. After authenticating whatever has passed of memorable in each street of Paris, he labours to overturn all that happened at Poictiers and Cressy. Historian of gnats, he quarrels with camels![2]

[1] *Celeberrimæ Oxoniensis Academiæ aularum et collegiorum ædificiis totius Europæ magnificentissimis, cum antiquissimâ civitate conjunctæ, simul et accurata descriptio Rudulpho Agasio autore,* A.D. 1578. *Augustinus Ryther delineavit,* 1578.

The grand bird's-eye view is surrounded by views of the colleges taken separately; arms of the Chancellor, Sir Christopher Hatton, of the colleges and university; with descriptions in verse and prose, very finely engraved. This print having become extremely scarce, a fac-simile, taken from the Bodleian copy, appeared in 1786.—D.

[2] [Aggas published a pamphlet on surveying, entitled, *A Preparative to Platting of Landes and Tenements for Surveigh,* pp. 20. 4to. T. Scarlet, London, 1596. See a further account of Aggas as a surveyor in the *Biographical Dictionary* of the Society for the Diffusion of Useful Knowledge.—W.]

HUMPHRY COLE,

(1572,)

a goldsmith, and probably brother of Peter Cole, a painter mentioned by Meres in his *Wits' Commonwealth*, and in the first volume of these Anecdotes;[1] I conclude so, as Humphry engraved a map to a folio Bible, which he set forth in 1572, and a frontispiece, with Queen Elizabeth, the Earl of Leicester as Joshua, and Lord Burleigh as David. Humphry Cole, as he says himself,[2] was born in the North of England, *and pertayned to the Mint in the Tower*, 1572. I suppose he was one of the engravers that *pertayned* to Archbishop Parker, for this edition was called Matthew Parker's Bible. I hope the flattery to the favourites was the incense of the engraver!

JOHN BETTES,

brother of Thomas Bettes, the painter,[3] was himself both painter and engraver. Meres, in the passage above quoted, is my authority for the first. Fox, in his *Ecclesiastical History*, tells us the second, naming John Bettes as the performer of a pedigree and some vineats (vignettes) for Hall's *Chronicle*, and speaking of Bettes in 1576 as then dead.[4] In the same place is mentioned one Tyrral, of whom I find no other account, nor of Cure, recorded by Meres; nor of his Christopher Switzer,[5] but that he used to execute wooden cuts for books about the time of Archbishop Parker.

[1] Page 185.

[2] *Ames*, p. 255.

[3] See *Anecdotes of Painting*, vol. i. p. 185.

[4] *Ames*, p. 137, in the note.

[5] In the Harleian library was a set of wooden cuts representing the broad seals of England from the Conquest to James I. inclusive, neatly executed. Vertue says this was the sole impression he had seen, and believed that they were cut by Chr. Switzer, and that these plates were copied by Hollar for Sandford. Switzer also cut the coins and seals in Speed's *History of Great Britain*, 1614, from the originals in the Cottonian collection. Speed calls him *the most exquisite and curious hand of that age*. He probably engraved the botanic figures for Lobel's *Observations*, and the plates for Parkinson's *Paradisus Terrestris*, 1629. Chr. Switzer's works have been sometimes confounded with his son's, who was of both his names.

WILLIAM ROGERS,

(1545,)

is another engraver in Meres' recapitulation of English artists. He engraved a title-page to Linschoten's *Voyages to the East Indies;* and probably the cuts to Hugh Broughton's *Consent Scriptures*, which have this mark WR, and which Vertue says have been reckoned the first graved plates done in England. But this is a mistake; for Broughton's book was not printed till 1600.[1] He also did heads of Queen Elizabeth,[2] of the Earls of Essex and Cumberland, of Sir John Harrington in the title-plate of his *Orlando Furioso*, of John Gerrard, surgeon, and a frontispiece with four small heads. One Cure is also mentioned by Meres as an excellent engraver, but I find no other account of him, nor ever met with any of his works. Laurence Johnson engraved several heads in the Turkish history in folio, 1603.

CHRISTOPHER SAXTON,

(1580,)

to whom we are obliged for the first maps of counties, lived at Tingley, near Leeds, in Yorkshire, and was servant to Thomas Sekeford, Esq.[3] Master of Requests and Master of the Court of Wards. By the encouragement and at the expense of this gentleman, Saxton undertook and published a complete set of maps of the counties of England and Wales, many of which he engraved himself; and was assisted in others by Remigius Hogenbergh, (whom I have mentioned,) by Nicholas Reynold, by some foreigners, and

[1] V. *Ames*, p. 429.

[2] William Rogers, who styles himself *Anglus et Civis London.* was the first of our engravers who was born in England, and reached to considerable perfection in the art. His manner has a peculiar neatness, and he was employed for frontispieces to books, composed of portraits and emblematical figures.

The following works are authenticated; and the prices given for some of them separately, afford an equivocal proof of their rarity or merit:—

Queen Elizabeth, "Rosa electa" in a wreath of Roses, 12*l.* 12*s.*—S.

Charles, Earl of Nottingham. Equestrian, 21*l.*—S.

Another, (*w. l.*) in Milles's *Catalogue of Honour.*

Robert, Earl of Essex, fol. Hat and feather, 7*l.* 7*s.*—S.

Thomas Howard, Duke of Norfolk.

Sir J. Harrington, the title to his *Orlando Furioso*, 1591, said to be the first engraved portrait of an author.

Thomas Moffat. Frontispiece to his *Theatre of Insects*, 20*l.*—S.

John Gerarde. Ditto to his *Herbal*, fol. 1597.—D.

[3] His portrait may be seen in Vertue's print of the Court of Wards.

by Augustine Ryther,[1] who made some of the maps of the Spanish invasion, and who kept a shop near Leadenhall, and procured a translation of Petruccio Ubaldini's *Discourse*, which he dedicated to the Lord Admiral Howard in 1590. The county-maps, dedicated to the queen, and adorned with the royal arms, and those of the promoter, Master Sekeford, were published by Saxton in 1579; the dates on different plates[2] showing, that the labour of six years—that is, from 1574 to 1579, both included—had been bestowed on them. Saxton is commended by Camden and Thoresby, the latter of whom[3] calls his map of Yorkshire *the best that ever was made of that county*. This rare map was three feet wide; at one corner was a view of York; at another, of Hull. Augustine Ryther had the chief hand in engraving it.

GEORGE HOEFNAGLE,

(1545—1600,)[4]

of Antwerp, was probably in England, mention being made[5] of a map of Bristol by him, and he certainly engraved a

[1] *Ames*, p. 541, note.

[2] See the particulars in *Ames*, pp. 541, 542. He has also given at length the patent obtained by Mr. Sekeford.

[3] *Ducat. Leod.* p. 165, 195.

[4] [Joris Hoefnagel was born at Antwerp in 1545, and died at Vienna in 1600. He does not appear to have visited England. Immerzeel, *Levens en Werken*, &c.—W.]

[5] *Ames*, p. 538.

large plate of Nonsuch.[1] He was one of the engravers employed by Ortelius. Vertue says that Mr. Green showed to the Society of Antiquaries a quarto containing about fifty copper plates, engraved in 1592 by James Hoefnagle of Frankfort, aged then seventeen, from drawings by his father, George, of beasts, birds, flowers, insects, &c.[2]

THEODORE DE BRIE,

(1528—1598,)[3]

was, as he informs us on his plates to Boissard's *Roman Antiquities*, a native of Liege and a citizen of Frankfort. He engraved the plates for the first four volumes of that work, the last of which was completed in 1601 and 1602, after his death, by his sons Theodore and Israel, whom he brought up to his own business. His own head and Boissard's he has prefixed to some of the volumes. The first English work that I find with his name was the funeral procession of Sir Philip Sidney, of which I have given an account before,[4] and which was expressly engraved in London. The next was[5] a title-page with the arms of the Lord Keeper Hatton at large, to Wagenar's *Mariners' Mirrour*, the second part, published by Antony Ashley, in 1588. The last does great honour to De Brie: he cut the curious plates, describing the manners and fashions of the Virginians in the *Brief and True Report of the New-found Land of Virginia*, published by Thomas Hariot,[6] servant to Sir Walter Raleigh, and employed by him in the discovery. This work was printed at Frankfort, by J. Wechelius, in 1590.[7] The cuts were done at De Brie's own expense,

[1] *Effigiavit Georgius Hoefnagle*, 1578, *in Braun.*—D.

[2] One Cock, a Dutchman, graved an oval portrait of the Queen of Scots, in 1559, and from a genuine picture; but it is not clear that he ever was in England.

[3] [Dirk, or Theodore de Brij, was born at Liege, in 1528, and died at Frankfort, in 1598. See Hüsgen, *Artistisches Magazin.* Frankfort, 1790.—W.]

[4] *Anecdotes of Painting*, vol. i. p. 282.——Vol. i. p. 192, n. of this edition.

[5] I find this in Vertue's MSS.

[6] Hariot was afterwards a dependent of the Earl of Northumberland, and one of the supposed magi who kept him company in the Tower.

[7] [*De Moribus, Politia et Religione Incolarum Virginiæ.* It forms a part of a general history of America—*Historia Americana*, &c. folio. This work, which consists of many parts, went through three editions, the third being much larger than its predecessors; the first appeared in 1590—7; the second in 1600; and the third in 1620—30. *Hüsgen.*—W.]

from drawings of J. White, who was sent thither for that purpose. Picart has copied them in his *Religious Ceremonies of all Nations;* as Speed from drawings of the same person borrowed the frontispiece of his folio edition in 1611.[1] Theodore, the father, engraved the plates to the Latin *Narrative of the Cruelties of the Spaniards in America*, published in 1598. About the same time appeared De Brie's great work, entitled, *Descriptio Indiæ Orientalis et Occidentalis*, nineteen parts, five vols. folio. This is done much in the same manner with Hariot's account of Virginia. Theodore[2] the younger engraved the heads for Boissard's collection of eminent persons.

ROBERT ADAMS,

(—— 1595,)

besides the plates which I have mentioned in the first volume of this work, p. 275,[3] drew and engraved representations of the several actions while the Spanish Armada was on the British coasts. These charts were published by Augustine Ryther, 1589.[4]

I have now cleared my way to the era from whence Vertue intended to date his account of our engravers; that is, from the last years of Elizabeth. Yet, so unable had he been to amass materials sufficient to be moulded into a history, that I find only brief notes till we approach to modern times. The satisfaction, therefore, that I cannot give to the antiquary, must be a little compensated by assisting collectors. In default of anecdotes, I shall form some, however imperfect, lists of the works performed by the elder masters. These will be chiefly supplied from my own collection and from Ames's[5] printed catalogue of

[1] *Ames*, p. 563.

[2] [John Theodore was born in 1561, and died at Frankfort, in 1623.—W.]

[3] The fact is materially different. Robert Adams was an architect, mentioned vol. i. p. 188; he translated and published Ubaldini's account of the destruction of the Spanish Armada, but the plates were engraved by Augustine Ryther, eleven maps, "Augustinus Ryther, sculpsit." *Herbert*, p. 1697.—D.

[4] Vol. i. p. 188, n. of this edition.—D.

[5] As they are fully described there, and may be found alphabetically, I shall refer the reader thither for many of those prints of which I give no account, that I may not swell this list unnecessarily.

English heads, and may be increased hereafter by curious persons, who will be assisted by this sketch[1] to compile a more extensive and complete history of the art in England.

REGINALD ELSTRACKE,[2]

(1610,)

whose works are more scarce than valuable, flourished under Elizabeth and her successor, in whose reign he probably died. His first print, according to the date, is the portrait of Sir Philip Sidney, done probably soon after his death.

Queen Elizabeth, done after her death.

The Black Prince, in an oval, as are most of the following:—

Richard Whittington, Lord Mayor, and his cat, [so altered, originally with a scull, 6*l.*—S.]

Gervase Babington, Bishop of Worcester, æt. suæ 59, with four Latin verses, and this motto, *Virtus Dei in infirmitate.* [1615.]

Sir Julius Cæsar, Knight, Master of the Rolls. [4to. 10*l.* 15*s.*—S.]

Henry V.; titles in Latin.

Sir Thomas More; over his head, *Disce mori mundo, vivere disce Deo;* [with the seals.]

Thomas Sutton, founder of the Charter-house; done after his death, 1611, which shows that Elstracke was then living. [ob. 1611. æt. 79, sm. 4to.]

Edmund, Lord Sheffield, President of the North. [Earl of Mulgrave, 10*l.* 15*s.*—S.]

Thomas Howard, Earl of Suffolk, Lord Treasurer of England.

Robert, Earl of Essex, [when young; oval.]

Anne Boleyn. [In a rich habit. 7*l.* 15*s.*—S.]

John Harrington, Baron of Exton. [The *younger*, ob. 1614, æt. 22, oval, between a lion and a cock.]

William Perkins.

Lord Darnley and Queen Mary, (*w. l.*) on one plate. ["The most excellent Princesse M. Q. Scotlande, mother to our Souvereigne Lorde K. James I. and the most illustrious Prince Henry, Lorde Darnley, Kinge of Scotland," (*w. l.*) standing near each other, with the arms of France and Scotland between them. The king is represented in a hat and feather, holding a truncheon; the queen with a large veil and laced kerchief in her hand. This print was sold for the enormous price of 81*l.* 18*s.*—S.; and purchased for the late Duke of Buckingham.]

Padesha Shassallem, the great Mogul.

Philip III.

Christian IV.

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[1] It must be recollected, that Walpole's catalogue, formed as he describes it to have been, was the first offered to the public which attributed the prints, respectively, to their several engravers. Neither the publications of Granger nor Bromley had then appeared; and both of them had a different classification. But what will be considered as interesting in the present age, is the extraordinary, and apparently capricious value set upon single portraits, which, when first issued by their obscure and laborious artists, did not produce so many pence, comparatively speaking, as the pounds given for them within these few years. The Editor, therefore, notwithstanding Walpole's caution against giving too many specimens, will venture to extend his lists, with a certain elucidation, which he has been enabled to do by a very liberal communication of catalogues with the prices annexed. In this respect, the Editor feels particular obligation to J. P. Ord, Esq. of Edge-hill, Derby.—D.

[2] He generally wrote his name Renold.——Reynold Elstrak.—D.

Sigismond Battori.

The Archdukes Albert and Isabella, two plates.

William Knollis, Viscount Wallingford. [1617, ob. 1632, æt. 88, 4to. oval; Earl of Banbury.]

Cardinal Wolsey, [with his arms.]

Henry, Prince of Wales. [*w. l.*]

Antonio de Dominis. [Archbishop of Spalatro.]

Ladislaus, King of Poland; in Fowler's *Troubles of Sweden.*

John Olden Barnevelt, Lord of Barkley.

Title-plate to *Basiliologia.*

Another to Milles's *Catalogue of Honour.*

Time's Storehouse, 1619.

Edward IV. King of England, with devices, &c. and are to be sold by Thomas Geele, at the Dagger in Lombard-street. [4to.] As there is no date to this print, it is uncertain in what year it was done. Vertue, in one of his MSS. says, that Thomas Hinde, in 1537, was the first printseller in London; in another place he assigns that rank to George Humble; he no where mentions Geele. It is certain that the name of George Humble is frequently found on prints of the time of Elizabeth, in conjunction with John Sudbury; they lived in Pope's-head-alley; but Hinde and Geele were most probably their predecessors.[1]

Toby Matthews, Archbishop of York, eight Latin verses; R. E. sculps. He. Holland excudit; are to be sold by George Humble in Pope's-head-alley.

Mary, Queen of Scots. Jacobi Magnæ Britann. regis mater.[2] She is abundantly dressed, and has the crown, sceptre, globe, and arms. Sold by Compton Holland, who is sometimes the vender of prints, sometimes takes them off. excudit,[3] and once at least engraved himself. I have a laboured print by him of Robert, Earl of Essex, with his arms, crest, and titles. The print of Mary is much superior to many of the preceding.

ADDITIONAL PORTRAITS.

King James I. sitting in Parliament.

Ditto, with Queen Anne, and a medal of Prince Charles. Reynold Elstrack sculpt. 15*l.* 15*s.*—S.

Another impression, unique, 64*l.* 1*s.*—S.

James I. sitting in Parliament, with Prince Henry, Lord Chancellor Ellesmere, Earl of Dorset, Lord Treasurer, 1609, 43*l.* 1*s.*—S.

Ditto,[4] under a canopy, Prince Charles sitting under him, Lord Keeper Williams, and the Earl of Marlborough, Treasurer, standing behind him, 43*l.* 1*s.*—S.

Charles, Prince of Wales; equestrian; 61*l.* 19*s.*—S.

Sir Thomas Overbury, writing his own epitaph; coat of arms on the print, with twelve English verses; 77*l.* 14*s.*—S.

Frederick, Prince Palatine, and the Princess Elizabeth; equestrian; 15*l.* 15*s.*—S.

Sir Philip Sydney.

R. Middleton, Archdeacon of Cardigan, 1619, 12mo.

Tobias Mathew, Archbishop of York, 4to.

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[1] Rolling presses were originally kept in the houses of the venders of prints, upon which there appeared these different notifications: *pinxit—sculpsit—excudebat*—and *fecit et excudebat.* Of these, several exercised the art of engraving themselves, particularly the Faithornes, for whom Wenceslaus Hollar worked *as a humble day-labourer*, living under their roof. It may be presumed that the taking impressions from the plates was at that period a process of difficulty; as the word "excudebat" was so rarely omitted.—D.

[2] Sold for 7*l.* 10*s.*—D.

[3] G. Humble was also a painter. Among Ames's heads, (p. 145,) is one of Speed; "*Georgius Humble p. G. Savery, sc.*"

[4] [The plate described "Ditto, under a canopy," is from the same copper as the preceding, Prince Charles being introduced instead of Prince Henry, and other alterations as described. When perfect, these plates are surrounded by the shields of arms of the peers, &c.—W. S.]

Henry Holland, who published the *Heröologia Anglicana*,[1] was eldest son of Philemon Holland, and I suppose brother of this Compton Holland.[2] In 1613 he travelled into the Palatinate with John, Lord Harrington. Besides the *Heröologia*, he published *Monumenta Sepulcralia Ecclesiæ Sti. Pauli Lond.* quarto, and a volume containing the heads of the kings of England from the Conquest to the year 1618.[3] These plates, says Vertue, are the same with those in Martin's *Chronicle*, except the title-page, and the print of William I.

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[1] The engraver of those prints has not set his name to them. As they are in a more masterly and free style than cuts done in England at that time, it is probable that Holland carried over the drawings with him, and had them executed abroad; and this will be confirmed by a circumstance I shall mention in the article of Crispin Pass.

[2] The *Heröologia Anglica* was published in two volumes, usually bound in one, folio, 1620. "Impensis Crispini Passæi Chalcographi et Jansenij Bibliopolæ Amhemiensis."

The first contains Statesmen; the second volume, Divines and Martyrs of the Protestant faith.

This book was the first regular collection of English heads; and though it had probably a wide circulation, upon its appearance, it is at this time, in a complete state, very rare. What greatly enhances its merit is, that all the portraits are professedly drawn from original pictures. Holland, in his address to the reader, says, "En vobis delineatas Anglicanæ gentis heroum effigies, quas curavi (quod maxime potui) ut ab *ipsis illorum vivis imaginibus olio depictis*, effigerentur." The idea of the work was suggested by Phil. Gallæus, "Virorum doctorum effigies, 1592. Antwerp, 44 fig.;" and "Pictorum aliquot effigies ab H. Hondio, 1618." The finest copy known is that formerly in the Harleian, now in the library of the British Museum. On the fly-leaf is a MS. of the date, which describes the pictures from which the prints were taken, and which the Editor considers as well worthy transcription.

1. Henry VIII. Richmond-palace. Holbein.
2. T. Cromwell, Earl of Essex. Do. Do.
3. Sir T. More. Do. Do.
4. Cardinal Wolsey. Lambeth.
5. Edward VI. Whitehall-palace. Holbein.
6. E. Seymour, D. of Somerset. Whitefriars. Holbein.
7. Queen Elizabeth. J. De Critz.
8. Lady Jane Grey. Mr. J. Harrison's. Holbein.
9. Prince Henry, (*w. l.*) Whitehall. Rubens.
11. Sir John Cheke. Salisbury-house.
12. W. Earl of Pembroke. Pembroke-house picture gallery.
13. Walter, Earl of Essex. Richmond-palace.
18. Sir Philip Sidney. Mr. De Critz.
19. Ambrose, Earl of Warwick. Stationers'-hall.
27. Lord Burleigh. Exeter-house.
28. Henry, Earl of Pembroke. Pembroke-house.
29. Robert, Earl of Essex. Essex-house.
31. Robert, Earl of Salisbury. Exeter-house.
32. T. Sutton. Charter-house.
33. J. Harrington, Lord Exton. Isaac Oliver.
34. J. Harrington, jun. Do.
42. Archbishop Cranmer. Lambeth.
48. Dr. Caius. Caius-college, Cambridge.
50. — Grindal. Lambeth.
51. — Parker. Ditto.
52. Archbishop Sandys, York. Sir Edwyn Sandys.
58. Archbishop Whitgift. Done by Sir G. Paull, his comptroller.
63. Archbishop Abbot. Lambeth.
64. R. Montagu, Bishop of Winton. Winchester-house, Southwark.

The first volume contains thirty-five heads, and the second thirty. Of such authenticity have these prints been subsequently considered, that they were copied by other engravers, instead of original portraits.—D.

[3] *Basiliologia, or the true and lively Effigies of all our Kings, from William the Conqueror to the present time*, 1618. This rare book, bound up with many portraits of the age of Elizabeth and James, belonged to John De la Bere, Esq. of Cheltenham, who inherited it from his ancient family, settled at Southam,

FRANCIS DELARAM [FRANCESCO DELARAME]

worked at the same time with Elstracke, and in the same manner, but better and neater, and seems to have survived him. His plates are—

William Somers, King Heneryes (VIIIth) Jester, from Holbein; are to be sold by Thomas Jenner[1] at the whitbeare in Cornehill. A whole length. Long tunic, H. K.; on his breast a chain, and a horn in his right hand. Behind him buildings, and boys playing, cap and feather. Eight English verses. [View of a town with many gambols, 9*l.* 9*s.* *De la Bere.*]

Henry VIII.

Queen Mary I. in oval frame, [holding the supplication of Thomas Hongar, 8*l.* 8*s.*—S.]

Sir Thomas Gresham, ditto, with gloves in his hand, large purse to his girdle. Francisco Delaram sculpsit; are to be sold by Jo. Sudbu. and G. Humble.

Queen Elizabeth, after her death, with a long inscription. (V. *Ames*, p. 62.) [Vera effigies prudentissimæ principis Elizabethæ Ang. Franc. et Scotiæ Reg. Most richly dressed.]

James I. [Equestrian: view of London, 34*l.* 13*s.*]

Henry, Prince of Wales, son of James I.; in the robes of the garter, with a truncheon. [4to.]

James Mountagu, Bishop of Winchester, 1617; are to be sold by P. Stent. [Black cap, beard, ruff, &c.]

Arthurus Severus O'Toole Nonesuch, ætatis 80, 1618. An old man with a large beard, a sceptre in his hand with eleven crowns upon it. Eight English burlesque verses. Seems to be the effigies of some adventurer. [Arthurus Severus Nonsuch O'Toole, æt. 60, eight English verses, 11*l.* 11*s.* *De la Bere.* Prefixed to Taylor the water-poet's *Honour of the noble Captaine O'Toole*, 1st Edit. 1622. He was a military adventurer, who distinguished himself against the Irish rebels. He is classed with Thersites, Garagantua, Don Quixote, and such heroes. *Granger.*]

Henry Percy, Earl of Northumberland; almost bald, and with very thick beard. Eight English verses, 1619; are to be sold by G. Humble, in Pope's-head-alley.

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near that place; and when it was sold separately in 1811, the catalogue comprised 152 lots, which produced 601*l.* 15*s.*—D.——[Another copy belonging to Lord Fife, containing 152 prints, generally indifferent impressions, was broken up and sold in 1812, for 54*5l.* 5*s.*—S.]

[1] Jenner attempted the art himself with no bad success. I have a small print by him of Sir William Wadd [or Waad] lieutenant of the Tower. Sir William was son of Sir Armigel Wadd, of Yorkshire, clerk of the Council to Henry VIII. and Edward VI. and author of a book of travels. The son was clerk of the Council to Elizabeth, who despatched him to Spain, to excuse her sending away their minister, Mendoza, who had been dealing in treasons against her. Sir William behaved with great spirit there, and with as much cleverness afterwards in piecing together a treasonable paper, torn and thrown into the sea by one Chreicton. Wadd was successively ambassador to the Emperor Rodolph, to Henry IV. and to Mary Queen of Scots; inspector of the Irish forces of the Privy Council to King James, and lieutenant of the Tower, from which post (to his honour) he was removed in 1613, by Robert Carr, Earl of Somerset, Sir William being a man of too much integrity to be employed in the dark purposes then in agitation. He died at his manor of Battiles Waade [where he built the mansion still standing] in 1623, aged seventy-seven. He married Anne, daughter of Sir John Byron. His father, Sir Armigel, who lies buried at Hampstead, was the first Englishman that made discoveries in America. See Camden, *English Worthies, Ant. Wood, and Hist. & Antiq. of Essex.*

Another, younger, but with a long beard and hat on.

Small neat half-length of W. Burton of Falde, in an oval, with devices, 1622.

Sir Henry Mountagu, Chief Justice of the King's Bench, with six Latin verses, &c.

Sir William Segar, Garter Principal King of Arms.

Robert Abbot, Bishop of Salisbury, with six Latin verses, Abra. Car. compos.

John, Bishop of Lincoln, with purse-bearer, mace-bearer, six boy-angels playing on musical instruments, and six Latin verses. A very neat and curious print. [John Williams, Bishop of Lincoln. Archbishop of York, oval.]

Frederick, Elector Palatine. Elizabeth his wife. [Ovals, in one plate.]

Frederick Henry, their eldest son. [The most hopefull Prince Frederick Henry, with a rattle in his hand, 11*l.* 11*s.* —S.]

Charles, Prince of Wales. [Equestrian portrait, richly habited in a hat and feather, with a truncheon. View of Richmond palace in the distance, 46*l.* 4*s.* —S. Now in the British Museum.]

John King, Bishop of London. [1611, 4to.]

Mathias De Lobel, Physician.

Sir Horatio Vere; on either side a soldier completely armed, at bottom; trophies, &c. at top. [Sir Horatio Veer, Knt. Lord Generall, 4to.]

George Withers, the poet, with eight English verses, and this motto, *Nec habeo, nec careo, nec curo*, 1622. [In half armour, richly dressed, right hand on his sword, 4to.]

Frances, Duchess of Richmond and Lenox, covered with jewels, a large veil behind. *Constantia coronat.* 1623. [Richly dressed, 4to.]

Frontispiece to Nero Cæsar, folio, 1624. This is the latest date to which I find Delaram's name. The four next were a family of artists, and the best performers in the laboured, finical manner of that age.

ADDITIONAL PORTRAITS.

Frances Seymour, Countess of Hertford, oval, six English verses, 4to. 13*l.* 2*s.* 6*d.*—S.

Katherine, Marchioness of Buckingham, coronet with ostrich feathers, and holding a string of pearls, 8*l.* 8*s.*

Frances, Duchess of Richmond and Lenox, 1623, oval, 4to.

Frederick and Elizabeth, King and Queen of Bohemia, ovals, 4to.

Ernest, Count Mansfeldt, 4to. equestrian.

Henry, Earl of Manchester, with his treasurer's staff. Henry, Earl of Northumberland, in a hat, holding his gloves.

John King, Bishop of London, with a Bible in his hand, 4to.

CRISPIN [DE] PASS,[1] (CRISPINUS PASSÆUS,)

of Utrecht, was a man of letters, and not only industrious to perfect himself in his art, but fond of promoting and encouraging it. This appears particularly by his being at the expense of setting forth Holland's *Heröologia*, which is expressly said to be published *Impensis Crispini Pass.*; and his not mentioning himself as having any share in engraving the plates, makes me conclude that he recommended the best sculptors among the Flemish. Indeed the prints have merit in themselves, besides being memorials of

[1] [Crispijn de Passe the younger was the son of the elder De Passe of that name, and was born at Utrecht, in 1585. The father was born at Arneminden, in Zealand, in 1560, (*Immerzeel,*) and was living at Utrecht, in 1629. The works of the father and the son are here noticed as the productions of the same artist.—W.]

so many remarkable personages. Crispin frequented and studied the best masters, and was sent by Prince Maurice to teach drawing in an academy at Paris. At what time he came to England is not clear; none of his works done here are dated, says Vertue, later than 1635, yet he certainly lived some years longer; as in 1643, being then probably very old, he published his book at Amsterdam, *Della Luce del dipingere et disegnare*, in Italian, French, high and low Dutch, folio.[1] In the preface he relates these circumstances of his life—" Dès ma jeune age je me suis adonné à plusieurs et divers exercices; mais je me suis particulièrement attaché à estudier avec les plus fameux maistres, le Sieur Freminent, peintre de sa Majesté très Chrétienne, le renommé peintre et *architecte* Sieur Petro Paul Rubens, Abr. Bloemart, Paulo Morelson, peintre et architecte de Utrecht—mais plus particulièrement le très noble Seigneur Vander Burg, avec lequel je visitay l'académie, ou étoient les plus célèbres hommes du siècle. L'illustre Prince Maurice de heureuse mémoire m'envoya à Paris pour enseigner le deseign à l'académie du Sieur Plunivel, premier écuyer du roy." He begins with a little geometry, gives directions for the proportions of the human body, for figures in perspective, for drawing in the academy by lamplight, describes the use of the manekin or layman for disposing draperies, and goes through the proportions of horses, lions, bears, leopards, elephants, sheep, cats and other quadrupeds, birds, and fishes. His human figures are taken chiefly from Rubens, as is but too evident in the corpulency of his women. Some plates are after Lanfranc, and most of the animals from Roland Savery. The first division contains thirty plates; the second, seven; and the third, eleven of perspective. Among these are three cuts by his son, William, cum privileg. du Roy tres Chrétien. Bleau published a second edition of this work, and to swell the volume, added a great number of old plates, that belonged to other books. Some of the plates have these designations: Robert de Vorst inv. R. de Vorst incidit. R. Vandervorst. Except the list of his works, I have nothing

[1] [This work was published in 1624, and is by the elder De Passe.—W.]

more to add to Crispin's article, but that Peacham, in his *Compleat Gentleman*, styles him, "My most honest loving friend."[1]

His next work is indeed very beautiful; being a large set of plates for a folio, entitled, *Instruction du Roy en l'Exercice de monter à Cheval*, par Messire Antoine de Pluvinel, the person mentioned in the preface to his drawing-book. The work, which is in dialogues, and foolish enough, is in French and Dutch, adorned with many cuts admirably designed and executed. The young king, Louis XIII., Pluvinel, the Duc de Bellegarde, grand écuyer, and others of the court, appear in almost every print; and towards the conclusion are some plates exhibiting tilts at the barriers; in which are given portraits of all the great persons of the court at that time, delivered, though very small, with great exactitude. This valuable book is little known, though not very scarce.[2]

Queen Elizabeth, a most sumptuous whole-length, with crown, sceptre, globe, farthingale, royal arms, Bible and sword on a table, carpet and curtain, and twelve Latin verses. Isaac Olivier effigiebat, Crispin vande Passe incidebat, procurante Joanne Waldnelto.[3] This last circumstance, and the paucity of English heads engraved by Crispin, make me doubt whether he ever was in England himself: perhaps drawings were sent to him, as they have been of late to Houbraken for the Illustrious Heads. [This print was probably executed at Cologne before C. Passe's arrival in England; she is styled *Elizabet*, &c. It is a whole-length upon a half-sheet, 24*l.* 3*s.*—S. 27*l.* at Col. Durrant's sale, 1847.]

A head of the same queen, oval. Among her titles is that of Virginia. [Granger says that there are a half-sheet and an octavo by C. Passe, of this queen, neither of which is a whole-length.]

James I. in hat and ruff, oval within a square frame; lion and grifon supporting it. Six Latin lines. Crispin de Pass excudit Coloniæ. Joannes Meyssens excudit Antwerpiæ. As Pass executed this abroad, it is not extraordinary that he should have continued Queen Elizabeth's grifon, not knowing that James on his accession had assumed the Scottish supporter. This print is well done, though inferior to the preceding whole-length. [Æt. 38, 1604. In a cloak and a high crowned hat.]

Anne of Denmark, a curious print; she is drawn in her hair, young, and with a very broad square sprigged ruff. Six Latin verses. Crispin de Pass f. & excudit Coloniæ. [1604, 8vo.]

Henry, Prince of Wales. [Henricus Walliæ princeps, oval, 8vo. and likewise in a medallion, with a genealogical tree.]

Charles, Prince of Wales, in an oval like the two last. Four Latin

[1] "Of later times and in our age, the workes of my honest loving friend, Crispin de Pas, of Utrecht, are of most price. These cut to the life, a thing practised but of late years." Peacham's *Compleat Gentleman*, p. 109.—D.

[2] [This work was published at Paris, by Macé Ruette, in 1629, at the expense of the elder De Passe, then living at Utrecht; it contains sixty engravings.—W.]

[3] Peacham confirms that fact, and speaks of him as residing in this country.—D.

verses. [8vo. 5*l.* 7*s.* 6*d.* another square, 3*l.* 15*s.*—S.]

Ludoica Juliana Comes Nassoviæ, &c. in a round.

Sir Philip Sidney. [Doubtful.]

The Earl of Essex on horseback. [Doubtful, probably by W. Passe.]

Thomas Percius, nobilis Anglus, conspirationis A MDCV. initæ, princeps. C. Van de Pass exc. See a description of this rare print in *Ames*, p. 134. There is also a print in quarto of the seven conspirators. ["Hæc est prima et originalis editio Thomæ Percy." Hat and ruff, an oval frame of snakes and cockatrices. At the bottom a powder-barrel, and at the corners the circumstances of the powder-plot, 25*l.* 14*s.*—S.]

A collection of 200 emblems for George Wither. [These engravings in their original state were published at Arnheim, with a frontispiece and a portrait of Rollenhagius, who originally composed the emblems. Wither purchased the plates, which were much worn, for his own work.]

A set of cuts for *Ovid's Metamorphoses*, the title of which is, Pub. Ovidii Nasonis xv. Metamorphoseon librorum figuræ elegantissimæ à Crispino Passæo laminis æneis incisæ, 1607.

Four large and handsome prints of Dives and Lazarus. The first only is executed by the father; the rest are by a younger son, called Crispin likewise, as is the following:—

Frederic, Elector Palatine, young; oval, size of a large octavo, with martial trophies. Crispin Passæus jun. figu. et sculps.

ADDITIONAL PORTRAITS.

William Perkins, in the *Herœologia*.

Alexander More. (Dubious).

James I. under an arch, his head crowned with laurel, and holding a sceptre, 12*l.* 10*s.*—S.

Ditto, with his queen, Anne of Denmark. Frederick and Elizabeth, King and Queen of Bohemia, under arches.

Ditto, with diadems and sceptres, supported by angels, 4to.

The other children of Crispin Pass, were—

WILLIAM PASS,[1]

who engraved a very rare print, which the Earl of Oxford bought with the collection of Sir Simonds Dewes, and of which Vertue gives this account: It was a printed sheet, containing the family of James I. and entitled, Triumphus Jacobi regis augustæque ipsius prolis. The king sitting on his throne with his regalia; on the right the queen and Prince Henry leaning on skulls, to intimate they were dead; on his left, Prince Charles, with his hand on a book, that lay on a table; an angel above, holding two crowns. Near Prince Charles stand the King and Queen of Bohemia, and before them their seven children. At the bottom of the sheet several Latin and English verses. W. G. scripsit. Will. Pass sculpsit. illustris. Jaco. R. Principique Carolo D. D. eorumque licentiâ et favore excu. Joan. Bill.[2] [Sold for 30*l.* 9*s.*]

[1] [Born at Utrecht, in 1590. *Immerzeel.*—W.]

[2] This beautiful and curious print (probably the very proof that was Lord

In another place Vertue describes a similar print, but does not say where he saw it. "The progenie of the renowned Prince James, King of Great Britaine, France and Ireland." The verses in both languages are different from those in the preceding; to the latter it is said, Hæc composuit Johannes Webster; and the engraver is George Mountain.[1] To be sold at the Globe over the Exchange. I suppose this plate was copied from that of Pass.[2]

Another print recorded by Vertue contains in a half sheet the King and Queen of Bohemia, and four of their children. Will. Pass fecit ad vivum figurator, 1621. About twenty English verses in two columns at bottom.

I have a very valuable print of the Palatine family on a large sheet broadways, but without any name of engraver. By the manner I should take it for Sadeler. The King of Bohemia, aged, fat, and melancholy, is sitting with Elizabeth under some trees. One of their sons, in appearance between twenty and thirty, stands by the queen. On the other side are three young children, the least playing with a rabbit. Two greyhounds, a pigeon, a toad, and several animals are disposed about the landscape, which is rich, and graved with much freedom. The inscription is in French. [This print is known to have been done by William Passe, 6*l.* 10*s.*—S.]

Of William Pass I find these other works—

Robert, Earl of Leicester, head in oval, good, two Latin verses, $\frac{P}{W}$ fe. [8vo.]

Frances, Duchess of Richmond and Lenox, (*h. l.*) extremely neat, her arms in a shield. On a table lies a book with these words, *Constantia coronat;* over her a state. Anno 1625 insculptum à Guilh. Passeo Londinum. This print, which is in my possession, resembles very much a whole-length (I believe by Mytens) of the same great lady, which I bought from the collection of the late Earl of Pomfret. There is another of her in her weeds,[3] with the

Oxford's) is now in my possession; I bought it at the sale of Sir Charles Cotterel's library, in 1764, in the London edition of *Thuanus*, which is also adorned by General Dormer and Sir Clement Cotterel, with several other fine and scarce prints, particularly one of Henry IV. Mari de' Medici; their children and nurses; and the print of the three Colignis, which I have mentioned in the life of Isaac Oliver. ——[Sold for 40*l.* at the Strawberry-hill sale, in 1842.—W. S.]

[1] I find but one other print with his name, and that a poor one; it is of Francis White, Dean of Carlisle.

[2] This print, exceedingly inferior to the former, is now in the collection of Sir William Musgrave, who bought it, with many other scarce portraits, from Thoresby's Museum, in 1764.

[3] Mr. Masters, author of the *History of C. C. C. Cambridge*, has another of these.

Duke's picture at her breast,[1] at Longleate. But the best portrait of her is in Wilson's Life of James I. The reader would find it well worth his while to turn to it. [P. 258, three-quarters, sitting at a table.]

Sir John Haywood, L.L.D., died 1627; with emblems. W. Pass, f. [The epigrammatist.]

Robert, Earl of Essex, on horseback.

George, Duke of Buckingham, ditto. [George Villiers, Duke, Marquis, and Earl of Buckingham; horse richly caparisoned, ships at sea, 1625, sheet, 15*l.* 4*s.* 6*d.*—S.]

Christian IV. King of Denmark, and Frederick, Duke of Holstein, both standing, in one print.

Darcy Wentworth, æt. 32, 1624.

James I. crowned, and sitting with a sword in his right hand, on which, *Fidei Defensor*, a death's head on his left on his knee; before him Prince Henry, with his left hand on a skull on a table. W. Passæus, f. et sc. anno Domini 1621.

Another, with the same date, but the king's left hand is on the globe, not on a skull, and instead of Prince Henry there is Prince Charles. This fine print is in my possession.[2]

Sir Henry Rich, captain of the Guards; oval frame. W. Pass, sc. [Afterwards Earl of Holland.]

ADDITIONAL PORTRAITS.

James I. Anne of Denmark, Princes Henry and Charles, King and Queen of Bohemia, with their progeny, half-sheet, 30*l.* 9*s.*—S. *Vox regis vox Dei.*

Triumphus Jacobi Regis, 22*l.* 10*s.*—S.

James I. with hat and feather; the border is on a distinct plate.

Henry, Earl of Holland, 32*l.* 11*s.*—S. In armour.

Henry Vere, Earl of Oxford, in a large hat and feather. J. Payne, many figures by W. Pass, 30*l.* 9*s.*—S.

George Chapman, poet.

James I. with P. Henry, (*w. l.*) half sheet.

MAGDALEN PASS.[3]

I find little of her work but a very scarce little head in my own collection, representing the Lady Katherine, at that time Marchioness, afterwards Duchess, of Buckingham, with a feather fan. It is slightly finished, but very free. Salmacis and Hermaphroditus, 1623; Cephalus and Procris, and Latona changing the Lycian peasants into frogs; both after Elsheimer. [Her own portrait, Alpheus and Arethusa, two landscapes after Rowland Savery.]

SIMON PASS[4]

engraved counters of the English royal family, as I have already mentioned in the life of Hilliard. Vertue says, he

[1] This was a fashion at that time. There are three or four ladies drawn so by Cornelius Jansen, at Sherburn-castle, the Lord Digby's; of which Elizabeth, Countess of Southampton, a half-length richly attired, is one of Jansen's best works. The ruins of the Bishop's castle, Sir Walter Raleigh's grove, the house built by him and the first Earl of Bristol, the siege the castle sustained in the civil war, a grove planted by Mr. Pope, and the noble lake made by the last lord, concur to make that seat one of the most venerable and beautiful in England.

[2] [Sold for 13*l.* 2*s.* 6*d.* at the Strawberry-hill sale.—S.]

[3] [Born at Utrecht, in 1583. *Immerzeel.*—W.]

[4] [Born at Utrecht, in 1591. *Immerzeel.*—W.]

stayed here about ten years, and then passed into the service of the King of Denmark, his earliest works in England being dated 1613. Mr. Evelyn, in his *Sculptura*, p. 88, adds, that *Liberum Belgium*, by Simon de Pas, dedicated to Prince Maurice of Nassau, is a very rare cut. Other prints by him are—

James I. crowned, sitting in a chair; prefixed to his works. [Sceptre and orb in his hand, 4to.]

Ditto, with a hat.

Queen Anne, 1617. [Four verses, half sheet.]

Ditto, on horseback, with a view of Windsor-castle behind. [Superbly apparelled, with a feather fan in her hand, 32*l.* 11*s.*—S. Now in the British Museum.]

Prince Henry with a lance, (*w. l.*) [1612, 5*l.*—S.]

Philip III. King of Spain.

Maria of Austria, his daughter, the intended bride of Charles I.

Another of her, as sister of Philip IV. much neater. Four Latin verses. Sim. Pass, sc. Crispin de Pass (I suppose the eldest son) exc. 1622. [Infanta of Spain, 4*l.*—S.]

George Villiers, Earl of Buckingham, 1617.

Another of him when Marquis, 1620, to the knees, standing by a column in a chamber. Angels and festoons of fruit. [10*l.*—S.]

Charles I. young, (when prince) in the robes of the Garter. [Duke of York, Cornwall and Albany, oval 4to. 5*l.*—S.]

Henry, Earl of Northampton. I never saw this print. [Uncertain.]

Francis Manners, Earl of Rutland. [8vo.]

Sir Walter Raleigh, in an oval, arms and devices. Sim. Pass sculps. Comp. Holland exc. [Oval 4to.]

Archbishop Abbot, ditto, with a view of Lambeth. Pass and Compton.

Another, 1616, Lond. but without Lambeth, and Holland's name.

Thomas, Earl of Arundel, (the great collector) oval, arms, Michael Janss. Mirevelt pinx. and Sim. Passæus sculps. L. Compt. Holl. excu. [4to. in armour.]

William, Earl of Pembroke, do. white staff, arms. Pa. V. Somer pinx. 1617. To be sold by Jo. Sudbury and G. Humble. [4to.] And Philip, Earl of Montgomery, do. [4to.]

Richard, Earl of Dorset, Baron Buckhurst, do. sold in Pope's-head alley. [4to. 19*l.* 8*s.* 6*d.*—S.]

Frances Howard, Countess of Somerset, a curious print of a curious person. It is a small[1] oval, the hair very round and curled, like a wig, ruff. S. Pa. sculp. [Jewel in her head-dress. 4*l.* 14*s.* 6*d.*—S.] Lond. Comp. Holl. exc. I have a print likewise of her husband, by the same, [oval 4to. 6*l.* 12*s.*—S. In the robes of the Garter,] and a miniature of him in his latter age by Hoskins. In both, his face is a sharp oval, and his hair fair. Proofs that the print given of him among the Illustrious Heads, which is a very robust black man, is not genuine.

William Knollis, Viscount Wallingford, in an oval, with a hat like Lord Bacon. I am not certain by which Pass; I believe, by Simon.

James Hay, Baron of Saley, afterwards Earl of Carlisle; graved by Pass, and sold by Sudbury and Humble. [10*l.* 10*s.*—S.]

John King, Bishop of London, oval, twelve Latin verses. Nicolà Lockey pinx. et fieri curavit, et Simon Passæus sculpsit.

Lancelot Andrews, Bishop of Ely, 1618. Qu. by which Pass? [Simon.]

I have a small neat head in an oval of Christina Popping, in a Flemish dress, dedicated to her in a Latin inscription, and with a French motto, and a verse from Ovid, executed in

[1] *Ames*, p. 162, mentions another very like this, but with some few variations.

1615. By this one should conclude he was not yet arrived.

Sir Edward Coke, with six Latin verses. [4to. 5*l.* 5*s.*—S.]

Another of Sir Walter Raleigh.

Sir Thomas Overbury. Veneno obiit 1613. Comp. Holl. exc. [æt. 32, 4to. 3*l.* 13*s.* 6*d.*—S.]

Another smaller.

William Butler, physician; good. [Physician to James I.]

Count Gondomar;[1] [Ambassador from the King of Spain, 1622,] dedicated to him, and strongly touched. These five last are ovals. [Small 4to.]

Another larger, with arms, Cupids, trophies, &c. very fine. [Published in the *Vox Populi* but probably by W. Passe, (*w. l.*) 4to.]

Some of the following I take from Ames. The pages refer to his book.

A monumental plate, inscribed by John Bill to his wife Anne, p. 23. [John Bill was the king's printer, and likewise a copper-plate printer and vender. *Anna Bill anno tricesimo tertio ætatis devixit.*—S. Passe, delin. et sculpsit.]

Lucy Harrington, Countess of Bedford, the patroness of Donne and other wits of that age, p. 28, [with jewels, ear-rings and ruff, oval.]

Edward VI. p. 63, and James I. p. 89. Two more of the latter.

Queen Elizabeth, (*w. l.*)

Lord Chancellor Egerton. [Thomas Baron Ellesmere, 4to.]

Ant. Pluvinel Eques, 1623. [Author of the Book on Horsemanship before mentioned.]

James Montagu, Bishop of Winchester. [In the *Heröologia.*]

John Arnd, a German divine.

Matoaca, alias Rebecca, filia potentiss. princ. Powkatavi imp. Virginiæ, æt. 21, 1616. [And wife of Mr. J. Rolff, 4*l.* 4*s.*—S.]

A woman's head, 1616.

Sir Henry Hobart.

Sir Edward Cecil, afterwards Lord Wimbledon. [In armour with military trophies, 5*l.* 7*s.* 6*d.*—S.]

John Digby, Earl of Bristol. [Oval 4to. large hat, with a diamond. *Doubtful.*]

Large head of Christian IV.

Captain John Smith, 1617.

Title to Lord Bacon's Works.

Andreas Rivettus. [In the *Athen. Batavens.*]

Antonius Walæus.

Robert Sidney, Viscount Lisle, afterwards Earl of Leicester, p. 103. [1617. Furred robe and collar of the Garter, 4to.]

Charles, Earl of Nottingham, Lord High Admiral, p. 122. [Laced cap, ruff, collar of the Garter.]

Aaron Rathbone, p. 142. [Mathematician. Prefixed to his *Surveyor*, 1616.]

Sir Thomas Smith, ambassador to Russia, p. 155. [Fur robe, hat and a roll of maps in his hand, Lond. 1617.]

Mary Sidney, Countess of Pembroke, sister of Sir Philip Sidney, for whom he wrote the *Arcadia*, p. 161. She was old when this print was done. [Oval, laced ruff and necklace, with the Book of Psalms in her hand, 1618.]

Henry Wriothesly, Earl of Southampton, the friend of Lord Essex, p. 177. [1617. 14*l.* 3*s.* 6*d.*]

Edward Somerset, Earl of Worcester, p. 18, [1618, 6*l.* 6*s.*—S.]

William Burton, physician, 1620.

In the French king's library, at Paris, is a large collection of the works of Crispin Passe and his family in two or three large volumes. One Emanuel Passe is mentioned in the work, (vol. ii. p. 10,) as included in a licence to Cornelius Jansen to go abroad.[2]

[1] There is another in folio, 1622.

[2] The family of De Pass, or Passe, were individually possessed of a singular talent in the art of engraving upon copper.

Crispin, the father, was a man of letters. He discovered his genius in designs

ADDITIONAL PORTRAITS.

Sir Thomas Smith of Bedborough, Kent, Ambassador to Russia; fur robe, 1617.

Lodowick Stuart, Duke of Richmond.

Sir Henry Rich, general.

Sir Francis Bacon, 9*l.* 2*s.* 6*d.*—S.

Prince Henry, 1602, 8vo.

Richard Martin, Oraculum Londinense et Poeta, ob. æt. 48, 1618. 43*l.* 1*s.*—S. Another is in the Ashmolean Museum, Oxford.

George Chapman, poet.

Aaron Rathbone, a delineator of maps.

T. Scott, æt. 45.

Paul Van Somer, Pictor.

Robert Car, Earl of Somerset, oval, 4to.

Edward Cecil, Viscount Wimbledon.

Edward Somerset, Earl of Worcester, 1618.

Sir Robert Naunton, ambassador, in a rich dress, holding a letter addressed, *Au Roy de la Grande Bretagne*, emblems; with a motto and coat of arms, 4to. 35*l.* 14*s.* 6*d.*

JOHN PAYNE

was scholar of Simon Pass, and the first Englishman that distinguished himself by the graver.[1] Had his application been equal to his genius, there is no doubt but he would have shone among the first of his profession; but he was idle: and though recommended to King Charles, neglected his fortune and fame, and died in indigence before he was

for the embellishment of books, which was then growing into general practice, which he perfected at Paris. He likewise engraved them, and afterwards attempted portraits with great success, and illustrated Homer, Virgil and Ovid; editions which are scarce and highly valued on the continent. Walpole's conjecture as to Crispin's having been at first employed by the English printsellers, during his residence abroad, may be correct; but his residence in England, of which the term is unknown, is proved by circumstances. His work was entirely done with the graver, in a clear and very neat style; certainly not without stiffness and a want of harmony in the distribution of his lights and shadows; and not greater than the characteristic style of the painters who were his contemporaries. The engravings very closely imitated the pictures, or the drawings. He drew the human figure with as much correctness as any of his immediate predecessors in the art; and with a degree of exactness not usually found in their smaller works. Many of his portraits were first drawn by him from the life.

Of his three sons and his daughter, all inherited his talent, and improved it from following his instructions and practice. Crispin, the eldest, was of inferior skill, as appears from the prints which are decidedly by him: and it is very probable, that where an evident difference is observable in some of the father's engravings, such are by the son; the same name having misled the collectors.

William Passe approached nearly to his father's excellence. His industry is proved by the catalogue of his works, and their merit or curiosity by the prices above stated to have been given for them.

Of Simon, the youngest brother, the same may be observed. These were all of one school, the manner and principles of which were adopted by each of them.

Of the sister, Magdalene Passe, two portraits only are known. The classical subjects which she engraved are inserted in her father's edition of Ovid's *Metamorphoses*; and are finished with considerable delicacy.

The plates were placed in the hands of the venders, who rolled them off, and who having marked them with an *excudit*, and their own names and residence, entirely omitted the necessary notice of the artist, in some of the most valuable specimens.—D.

[1] He was preceded by W. Rogers.—D.

forty. There is a thin volume in octavo, called *Good-Friday*, containing meditations on that day, and printed in 1648, to which are annexed some poems, under the title of Calanthe, by T. Rawlins. Among them is an epitaph on John Payne, then lately deceased. Mr. Evelyn[1] mentions him with applause: "Yet had we a Payne for his ship, some heads to the life, especially that of Dr. Alabaster,[2] Sir Benjamin Rudyard, and several other things." The ship was a print of the Royal Sovereign, built in 1637, by Phineas Pett. It was engraved on two plates, joined, three feet long, two feet two inches high.

The head of Dr. Alabaster I have, and it truly deserves encomium, being executed with great force, and in a more manly style than the works of his master. It was taken from a painting by Cornelius Jansen. He did, besides, a storm, some plates for books, and these heads—

Hugh Broughton, oval, 1620, with six Latin verses; very inferior to the preceding.

Alderman Leate, oval, with verses.

Roger Bolton, ditto, with four Latin verses, 1632.

Sir Edward Coke, Chief Justice, 1629.

Hobson, the Carrier, with eight English verses. [Milton's *Minor Poems*. On the University carrier, who sickened in the time of his vacancy, being forbid to go to London by reason of the plague, 14*l.* 6*s.*]

Christian, Duke of Brunswick, &c. trophies; four English verses.

Robert Devereux (2d) Earl of Essex; hat and feather; J. P.; neat little square print.

Henry Vere, Earl of Oxford, still better. It is a square in the middle of a larger print by W. Pass, in which, at top, bottom, and sides, are soldiers exercising, or holding banners with mottoes. [In a large hat and feather, the figures by W. Pass, 30*l.* 9*s.*—*De la Bere.*]

Carolus Ludovicus Princeps elector; a mere head, without even the neck. [The eldest son of the King and Queen of Bohemia.]

Algernon Percy, Earl of Northumberland, in the same manner.

Elizabeth, Countess of Huntingdon. [Cupid supporting a coronet over her head, 5*l.*]

Dr. Smith, of St. Clement Danes, M.D.

Henry VII.; Henry VIII.; Count Mansfeld; Bishop Hall; Bishop Lake; Bishop Andrews; Sir James Ley, Chief Justice; George Withers, the poet; Richard Sibbs; Ferdinand of Austria; Shakspeare; John Preston; Mr. Arthur Hildersham; William Whitaker; Francis Hawkins, a boy; and these particular title-pages:—to The Guide to Godliness; to the works of John Boys; to Christian Warfare; to God's Revenge against Murder; and to La Muse Chrestienne, du Sieur Adrian de Rocquigny, 1634.

ADDITIONAL PORTRAITS.

James Ley, Earl of Marlborough, when Sir James Ley, 5*l.* 5*s.*—S.

Sir William Waad, Lieutenant of the Tower.

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[1] *Sculptura*, p. 98.

[2] This is one of his best.——From Corn. Jansen, æt. 66, 1633.—D.

JOANNES BARRA,[1]

(—— 1634,)

of what country I know not, appears to have engraved these pieces—

Lodowick, Duke of Richmond and Lenox, 1624. [32*l.* 11*s.*—S.]

A title-plate, 1624.

Another, 1632.

A man's head, something like a bust, oval ornament; two figures, representing painting and literature, 1622.

ADDITIONAL PORTRAITS.

Q. Henrietta Maria; four English verses, "Maria not Mara call me Navemy, (*anagram.*) So be I stilde by God's posterity," &c. 11*l.* 11*s.*—S.

Henry Carey, Viscount Falkland, Lord Deputy of Ireland, oval 4to. 31*l.* 10*s.*—*Bindley.*

Christian II. Elector of Saxony, 1605.

Prince Maurice of Nassau.

Joachim, Count of Ortenburg.

Several subjects from painters.

There were many other engravers in the reign of James I. with whose private story we are so little acquainted, that it is impossible to ascertain their several ages and precedence. I shall give them promiscuously as they occur.

JOHN NORDEN.

(1603.)

In Mr. Bagford's collection was a view of London published by Norden in 1603,[2] at bottom a representation of the Lord Mayor's show, with variety of habits. In the same person's possession, Vertue saw another plan of London by T. Porter, in which he observed these particulars: at the upper end of the Haymarket was a square building called Peccadilla-hall; at the end of Coventry-street, a gaming-house, afterwards the mansion and garden of the Lord Keeper Coventry; and where Gerard-street is, was an artillery-ground or military garden made by Prince

[1] According to Strutt and Bryan, he was born in Holland, about the year 1572, and came to England in 1624; for between that date and 1627, he published several plates with his name as resident in London. He appears to have formed his style after the Sadelers, but unequally. He worked entirely with the graver, in a stiff and laboured manner, and made no use of the point.—D.——[According to Immerzeel, Barra was born in Holland, about 1574, and died in London, 1634. He appears to have been also a glass painter, as he sometimes styled himself *Vitrearum Imaginum Pictor.* Heineken, *Dictionnaire,* &c.—W.]

[2] In that year, 1603, one LAURENCE JOHNSON graved several heads for the Turkish History.——He engraved likewise a portrait of James I. 1603, which at Sir M. Sykes's sale was supposed to be *unique,* and produced 44*l.*—D.

Henry. Norden seems to have been only a topographical engraver; he is known by his *Speculum Britanniæ*, or Historical and Chorographical Description of Middlesex and Hartfordshire, with a neat frontispiece and maps. Antony Wood conjectures with great probability that he is the same person with the author of several tracts which he enumerates, and thinks he was born in Wiltshire; and adds that he was a commoner of Hart-hall, Oxford, in 1564, and took the degree of Master of Arts in 1573; that he lived at Hendon near Acton in Middlesex,[1] was patronised by or servant to Lord Burleigh and his son Robert, Earl of Salisbury, and that he was a surveyor of the king's lands in 1614. Vertue subjoins that one Charles Whitwell made a map of Surrey for Norden, which was neater than his other maps. He mentions also a large title-plate for the English Bible, inscribed C. Boel fecit in Richmont, 1611. In Rymer's *Fœdera*, vol. xvii. is a patent granted in 1618 to Aaron Rathbone and Roger Bruges, for making a survey for a true and perfect description of the city of London and Westminster, in a map; and also several other cities.

WILLIAM HOLE, OR HOLLE,

(1613,)

engraved an oval head of Michael Drayton in 1613, a poor performance; and a head of Joannes Florius, Italian master to Anne of Denmark. (See *Ames*, p. 68.) And those of George Withers, Michael Drayton, Tom Coryat, [with his mistress], John Hayward, and a very neat whole-length of Prince Henry, for Drayton's *Polyolbion*. He also published a copybook, called *The Pen's Excellencie*, by Martin Billingsley. The second edition, with the picture of the latter, has twenty-eight plates, 1618.

ADDITIONAL.

Hearse, and representation of Henry, Prince of Wales, at his funeral.

H. P. Wales, (*w. l.*) 3*l.* 15*s.*—S.

Lord Chancellor Ellesmere, 4to. with the seals, 8*l.* 8*s.*—S.

Martin Billingsley, 1618.

George Chapman, poet.

John Clavel, æt. 25, 1628, 4to.; motto, *Ego non sum Ego*. He was a penitent thief.

[1] He resided afterwards at Fulham for some years. (*Lysons.*) Surveys and plans of the estates of the nobility of that time, by J. Norden, are not unfrequent.—D.

JODOCUS HONDIUS,

(1563—1611,)

of whom I have given some account in the third volume,[1] under the article of his grandson[2] Abraham, was son of Oliver De Hondt, an ingenious artist of Ghent, where probably Jodocus was born in 1563, and where he studied the mathematics, and the Latin and Greek tongues. The city of Ghent being delivered up when Jodocus was twenty years old, he came to England, and exercised various arts, —as making mathematical instruments, types for printing, and engraving charts and maps. Among these were Sir Francis Drake's voyages, the Holy Land, the Roman Empire, and divers others. His celestial and terrestrial globes, the largest that had then been published, were much commended. Several of Speed's maps[3] were executed by his hand; and he had great share in the Atlas Major[4] of Gerard Mercator,[5] which was finished by his son Henry, and published at Amsterdam in 1636. A translation of it by Henry Hexam, quartermaster to Col. Goring, was dedicated to Charles I. Besides these, and some things which I have mentioned in the life of his grandson, Jodocus engraved a small print of Thomas Cavendish, the famous sailor, another of Queen Elizabeth, a large sheet print of Sir Francis Drake, another smaller, and a head of Henry IV. of France. He married in London in 1586, and had several children; but removing to Amsterdam, he died there in 1611, being then but forty-eight years of age. His son

HENRY HONDIUS

finished many works begun by his father, and in 1641 engraved a print of William, Prince of Orange, from a painting by Alexander Cooper; a large head of Queen Elizabeth, done at the Hague, 1632; James I. æt. 42, 1608, (very poor,) and in a set of heads published in 1608, those of Sir Richard Spenser and Sir Ralph Winwood. [Robert Cecil, Earl of Salisbury, oval, 4to. Princess Mary. Cornelius Kettel, æt. 48. Charles I. large oval, 1626.]

[1] Vol. iii. original edition. [2] Vol. i. p. 440.—D.
[3] Others were done by Abraham Goes. [4] There is a print of Jodocus prefixed to it.
[5] Mercator afterwards published a curious map of the British Isles.

A. BLOOM,

a name to a print of James I. which is inscribed in Italian, Giacomo Re della Gran Bretagna. The same person, I suppose, is meant by his initials, A. B. which I find to some prints of that age.

THOMAS COCKSON

is unknown to us but by his works here following—

Mathias I. emperor.
Demetrius, emperor of Russia.
Mary de Medici.
Lewis XIII.
Concini, Marquis d'Ancre, 1617.
Francis White, Dean of Carlisle, [Bishop of Ely.] 1624. These six are in folio.
Henry Bourbon, Prince of Condé.
Princess Elizabeth.
Samuel Daniel, 1609.
T. Coryat.
The Revels of Christiandom.
King James I. sitting in Parliament.
King Charles I. in like manner. Each on a whole sheet.
Charles, Earl of Nottingham, on horseback. Sea and ships.
[George Clifford, Earl of Cumberland, equestrian, 11*l.* 11*s.*—S.]

Cockson generally used this mark

PETER STENT

was, I believe, an engraver, certainly a printseller. On a portrait of the King of Bohemia is said—Sold by Peter Stent. To one of the above-mentioned Francis White, but engraved by G. Mountain, is, P. Stent excud., as is to a cut of Sir James Campbell, Lord Mayor in 1629; but to one of Andrew Willet, with six Latin verses, are the letters P. S., who probably cut the plate, as no other artist is mentioned. Stent certainly lived so late as 1662; for in that year, as he had done in 1650, he published a list of the prints that he vended, which list was reprinted by Overton (who bought his stock) in 1672. In the first catalogue were mentioned plates of London, St. James's, Nonsuch, Whitehall, Wansted, Oatlands, Hampton-court, Theobalds, Westminster, Windsor, Greenwich, Eltham, Richmond, Woodstock, Basing-house; Battle of Naseby, two sheets, with General Ludlow on horseback; two more of the Battle of Dunbar; all now extremely scarce, and the more valuable as many of the edifices themselves no longer exist. Nonsuch, that object of curiosity, is commonly known only by the imperfect and confused sketch in one of Speed's maps; but there

is a large and fine print of it, by G. Hoefnagle, in the first volume of Braun's *Civitates Orbis Terrarum*. Of Old Richmond[1] and Greenwich I have drawings, and of the former is a small view by Hollar. In Overton's list is mentioned a map of the Royal Exchange by Thomas Cartwright, the builder.

WILLIAM DOLLE,

(1638,)

a name that occurs to a neat little print[2] of Sir Henry Wootton, with the word, *philosophemur;* and to those of Mar. Francke, master of Pembroke-hall, Cambridge; of John Cosin, Bishop of Durham; of Samuel Boteley; of the Duke of Buckingham; of Sanderson, Bishop of Lincoln; of Milton, Hooker, and Robert, Earl of Essex.

DEODATE,

a name to a print of Sir Theodore Mayerne. An Italian called Deodate was physician to Prince Henry, and probably this engraver.

Portraits not enumerated by Walpole.

Johan Wierix.

Jacobus et Anna Rex et Regina Angliæ, &c. (*w.l.*) 15*l.* 15*s.*—S.

Henry Garnet, Jesuit, executed 1606, 12mo.

Lady Arabella Stuart, in a rich dress, 1619, I. W. 11*l.* 11*s.*—S.

Benjamin Wright.

The Roiall Progenie our most sacred King, James I. fourteen medalions, nterspersed with roses of York and Lancaster, Lond. 1619, large half-sheet, 23*l.* 2*s.*—*Lake.*

P. Myriginus.

Maria Scotorum Regina, 1587, 4to. rich dress, and feather in her hand.

A. Sanvoort.

Francis, Lord Willoughby, of Parham; motto, *Vérité sans pair*, 4to.

Robert Bossiard.

Captain Thomas Cavendish, and four

[1] At the Lord Viscount Fitzwilliam's,* on Richmond-green, are two very large pictures, which came out of the old neighbouring palace; they are views of that palace, and were painted by Vinckenboom, who I never knew was in England. The landscape in both is good, and touched in the style of Rubens; the figures are indifferent, the horses bad. In the view to the green is a stag-hunting; in the other, morrice-dancers, and a fool collecting money from the spectators. By the dresses they appear to have been painted about the latter end of James I. or beginning of Charles; for some of the ruffs are horizontal, some falling on the breast, which latter fashion was introduced at that period. There appears to have been a pretty detached chapel, which is not in Hollar's view, and a boarded gallery to the ferry.——Engraved by Godfrey.—D.

[2] There is another similar, by Lombart, prefixed to the first edition of Sir Henry's *Remains*.

* Richard, Viscount Fitzwilliam, died in 1816, and bequeathed his valuable collection of pictures and drawings to the University of Cambridge.—D.

others of the expedition against the Spanish Armada, 5*l.* 10*s.*—S.

Crispin Van Queboeren.

Frederick and Elizabeth, King and Queen of Bohemia, 1622, a pair of ovals, 8*l.*—S.

The Princess Mary.

Sir William Brog, in armour, 1635, 4to.

George Yeates.

George Mountaign, Bishop of London, and Archbishop of York, 9*l.* 15*s.*—S.

Engravings without the Name of the Artists, before the Reign of Charles I.

Maria Scotorum Regina, Francorum regis conjunx, 1559, [by F. Hogenberg.] A pair of ovals in profile, 11*l.*—S.

The most high and mighty King James I. and Henry Frederick, his heir apparent, both mounted on chargers, superbly caparisoned. Hats and feathers, 89*l.* 5*s.*!!—S.

The high and mightie Prince Thomas, Lorde Howard, Duke of Norfolk, &c. three-quarters length, under an arch, with his armorial bearings under a corresponding arch. This print is so rare as to have produced 63*l.*—S. [It is now in the British Museum.]

John, Lord Harrington, Baron of Exton, K.G. equestrian, the horse very richly caparisoned, 52*l.* 16*s.*—S.

The portraiture of two most noble heroes revived, the Earles of Oxford and Southampton. Prospect of the siege of a town, equestrian, 47*l.* 5*s.*—S.

Charles Howard, Earl of Nottingham. Siege of Cadiz, equestrian, 21*l.*—S.

Charles Blount, Earl of Devon, 22*l.* 1*s.*—S.

Robert Devereux, Earl of Essex, equestrian in armour, hat and plume of feathers. Encampment in the distance, 51*l.* 9*s.*—*Bindley.*

The Progenie of the most renowned Prince James I. &c. consisting of twenty-three whole-length figures, &c. 42*l.*—S.

REMARKS.

The extreme prices, which have been selected from marked catalogues, in the preceding pages, may afford surprise at least to some of our readers. We must consider that collecting engraved portraits is a modern taste; and since the information given by Ames and Granger has been published, certain virtuosi have spared no cost to complete a series, by the acquirement of a single *desideratum;* and consequently a competition has been created upon every dispersion of a well-known collection.

It would be uncandid to suppose that purchasers were influenced only by the love of possessing a rarity. The portraits which have reached the highest prices have been marked in the respective catalogues, as *unique—presque unique, &c.* upon sufficient evidence; but at the same time, as *proof prints of most brilliant impression;* so that the merit of the artist has not been always considered in a secondary point of view. As most of these artists were chiefly employed in engraving portraits as the frontispieces of books, which have since been despoiled of them, the plates were exceedingly worn, and common impressions by no means convey the primary excellence of the performance. By a brilliant proof, a real test of the talents of the artists of this age, in particular, whose credit would be thus redeemed from the censure of stiffness and hardness, is apparent to the common observer. An important addition to, or increase of value, depends upon the circumstances of whether the impression had been taken from the plate in its first, or its altered state, or was a proof of either, in the particular instance.—D.

REIGN OF CHARLES THE FIRST.

R. MEIGHAN,

(1628,)

certainly worked in the year 1628, as he then published a head of John Clavel, and lived in St. Dunstan's churchyard.—*Ames*, 46.[1]

THOMAS CECILL,

(1631,)

commended by Mr. Evelyn, did a print of Sir John Burgh, who was killed at the isle of Rhee, 1627, [in armour with a truncheon, 9*l.*—S.] of John Weaver,[2] which is dated 1631, of Walter Curle, Bishop of Winchester, a small whole-length of Archee, the king's jester, an oval head of John Talbot, Earl of Shrewsbury, Queen Elizabeth on horseback, Gustavus Adolphus,[3] [Sir J. Kidderminster, 1628, 4to.] Edw. Reynolds,[4] Bishop of Norwich, Sir W. Cecil, and the frontispiece to Lord Bacon's *Sylva Sylvarum.* [Sir William Cornwallis.]

ROBERT VAUGHAN.

His works, though not numerous nor good, are more common than those of the ten preceding. Such are—

James I.

Lancelot Andrews, Bishop of Winchester.

Sir John Wynn, of Gwedyr, in Carnarvonshire, knight and baronet, obiit 1626, æt. 73; a very large head, coarsely done. [10*l.* 10*s.*—S.]

George Clifford, Earl of Cumberland,

[1] I am told, since the former edition, that Meighan was not an engraver, but a bookseller and editor; that he published an edition of Shakspeare's *Merry Wives of Windsor*, in 1630, and that his name often occurs on the records of the Stationers' Company.

[2] It is prefixed to his *Funeral Monuments:* the frontispiece is by the same hand.

[3] In Scudery's *Curia Politiæ.*

[4] This head of Bishop Reynolds was probably engraven while he was only rector of Braunton, in Northamptonshire, of which he was possessed in 1631; see the title to his *Treatise of the Passions.* He was not consecrated bishop till 1660, and one of Cecill's works bears date after the reign of Charles I.

in an oval. [In armour, holding a truncheon, 9*l.* 19*s.* 6*d.*—S.]

John Fisher, Bishop of Rochester. [Cardinal Fisher.]

Sir Francis Drake, with four English verses.

Mr. Arthur Hildesham, preacher at Ashby-de-la-Zouch.

Sir Walter Raleigh.

Judge Littleton kneeling before a desk.

Thomas Wilsford, æt. 40, with a line from Boetius, and four English verses.

He engraved a monument in Dugdale's *Warwickshire*, and some of the maps; the cuts in Norton's *Ordinal*, and finished those for Ashmole's *Theatrum Chemicum*, in 1651, at the latter's house in Blackfriars. Vertue says, from *Ashmole's MSS.*, that during the Interregnum Vaughan engraved a print of Charles II., to which he added so offensive an inscription, that an accusation was preferred against him for it after the Restoration. I have a very curious little book, entitled, "*The true Effigies of our most Illustrious Sovereign Lord King Charles, Queen Mary, with the rest of the Royal Progenie; also a Compendium or Abstract of their most famous Genealogies and Pedigrees, expressed in prose and verse, with the times and places of their births*, 1641." It contains heads of the King, Queen and Prince Charles, and whole lengths of Mary, James, Elizabeth, Anne, Henry in his cradle, and an elder Charles who died. Some are by Hollar, one by our Robert Vaughan.[1] The Duke of York is playing at tennis.

Edward Terry, Rector of Greenford, Middlesex. This is the latest I find of Vaughan's works, being dated 1655.

There is a print of Robert Devereux, Earl of Essex, General of the Parliament, which Ames gives as engraved by J. Vaughan. If this is not an error of the press for R., it might be a brother. There is another of this lord by J. Hulett,[2] of whom I find no other work[3] except a print of Sir T. Fairfax.

Vaughan engraved some, if not all, the heads in

[1] He also engraved Becket's shrine, from a MS. in the Cotton library.—V. *Gough's Topogr.* 2d edit. vol. i. p. 455.

[2] Another engraver of this name, who executed the cuts for Fielding's *Joseph Andrews*, died in Red-lion-street, Clerkenwell, in January, 1771.

[3] I am informed that the heads of Lord Essex and Fairfax were done for Peck's *Life of Cromwell*; and that Hulett executed many plates for Coetlogon's *Dictionary of Arts and Sciences*, and for the *Life of Queen Anne*, both published in weekly numbers, by Robert Walpole. The plates for the latter were copied from Dubosc.

Bentivoglio's *Wars of Flanders*, Englished by the Earl of Monmouth.

ADDITIONAL PORTRAITS.

James, Marquis of Hamilton, oval, 8vo.

Henry Vere, Earl of Oxford, oval, holding a truncheon.

Robert Vere, Earl of Oxford, slayne at Maestrecht in 1632, laced band, and scarf over the armour, 10*l.* 10*s.*—S.

James, Duke of Richmond, oval, with his armorial bearings, 10*l.* 10*s.*—S.

Sir William Dick, Provost of Edinburgh, engraved by William and Robert Vaughan, 18*l.* 7*s.* 6*d.*—S.

Ben. Jonson, crowned with laurel, 3*l.* 18*s.*—S.

John Frost.

John Carter.

Charles Prince of Wales, James Duke of York, Henry Duke of Gloucester.

Ladies Elizabeth and Anne, 7*l.* 10*s.*—S. Partly engraved by M. Merian.

Abraham Cowley, æt. 13, 1633, 4to.

WILLIAM MARSHAL,[1]

(1634,)

a more voluminous workman, who, by the persons he represented, I should conclude, practised early in the reign of James. In the year 1634, and six or seven years afterwards, he was employed by Moseley, the bookseller, to grave heads for books of poetry; and from their great similarity in drawing and ornaments,[2] Vertue supposed that he drew from the life, though he has not expressed *ad vivum*, as was the custom afterwards; and he was confirmed in this conjecture by a print of Milton at the age of twenty-one,[3] with which Milton, who was handsome, and Marshal but a

[1] He might be brother of Alexander Marshal, the painter, whom I have mentioned in a former volume. [Vol. ii. p. 536.] Another William Marshal was a printseller, in the year 1690.

[2] He instances in the prints of Stapleton, Milton, and Hodges. The last I find no where else.

[3] Under this portrait, which is an oval, are four Greek verses, placed by Milton to declare his disapprobation of the performance; happily for Marshal, concealed in an unknown tongue. It is prefixed to Moseley's edition of the *Juvenile Poems*, 8vo. 1645, and inscribed "Johannis Miltoni Angli effigies anno ætatis vicesimo primo." At the angles of the pages are the muses Melpomene, Erato, Urania, and Clio, and in the background a landscape with shepherds, evidently alluding to Lycidas, Allegro, &c. Conscious of the comeliness from which he afterwards delineated Adam, Milton could not help expressing his resentment at so palpable a dissimilitude.

In his defence against Salmasius and More, who had ridiculed this print, he says, "*Tu effigiem mei dissimillimam* prefixam poematibus vidisti—Ego vero, si impulsâ et ambitione librarii me *imperito sculptori*, propterea quod in urbe, alius eo tempore belli non erat, *infabrè sculpendum* permisi, id me neglexisse potius eam rem arguebat, cujus tu mihi nimium cultum objices." Prose Works, vol. ii. p. 367.—D.

coarse engraver,[1] seems to have been discontented, by some Greek lines that are added to the bottom of the plate, which was prefixed to his *Juvenile Poems*. Vertue adds, that from this to the year 1670 he knows no engraving of Milton, when Faithorne executed one, with *ad vivum delineavit et sculpsit;* and this Vertue held for the most authentic likeness of that great poet, and thought Marshal's and Faithorne's bore as much resemblance as could be expected between features of twenty-one and sixty-two. Marshal had the felicity, too, of engraving Shakspeare for an edition of his poems in duodecimo, 1640, representing him with a square stiff band, and a laurel in his hand. This is very hard,[2] but not so bad as three others I have by his hand, of Bishop Ridley, of Doctor Whitacre, and of Robert Dudley, Earl of Leicester. There is besides a larger oval of Dr. T. Taylor. But the best of his works that I have seen, and that too probably one of his earliest, before employed in the drudgery of booksellers, is the head of a young author, without a name,[3] æt. 18, anno 1591, but with arms, a Spanish motto, and some verses by Isaak Walton. This is much laboured. Ames has recorded about twenty more, of Lord Bacon, Lord Burleigh, Charles I. Doctor Colet, R. Carpenter, Earl of Essex, Queen Elizabeth, John Hall, Marquis of Hamilton, Philemon Holland,[4] Robert Jenkins, Henry Earl of Monmouth, John Sym, R. Sibbes, J. Sherley, William Earl of Sterling, [William Earl of Sterling, æt. 57, 21*l.*—S.] Josiah Shute, and Archbishop Usher.[5] Marshal also engraved, but very poorly, the frontispiece to Taylor's *Liberty of Prophesying;* and Fairfax on horseback, for a title-page to Spragg's *England's Recovery*, folio.

[1] Marshal engraved but few portraits of females. Viscountess Falkland, Margaret Smith, Lady Herbert, 4to. 26*l.* 5*s.*—S.——Elizabeth, Countess of Huntingdon, and Bathshue Makins a learned lady, 8vo. which was sold for 13*l.* 15*s.* *Bindley.*—D.

[2] Marshal has, nevertheless, exhibited a neatness and delicacy which are discernible in certain instances, through much laboured hardness.—D.

[3] It is Dr. Donne, equipped for the expedition to Cales; and is prefixed to an early edition of his poems.

[4] This is at the bottom of the frontispiece to his translation of Xenophon's *Cyropædia.*

[5] I have four more—Robert Herrick, Daniel Featley, Will. Hodson, and Sir T. Fairfax on horseback. [With a view of the Battle of Naseby, 4*l.*—S.]—Edw. Bowers pinx.

ADDITIONAL PORTRAITS.

Charles I. equestrian, in armour, truncheon in his hand, 6*l.* 2*s.* 6*d.*—S.

J. Banfi, æt. 78, 1646, oval, with mathematical instruments, 7*l.* 7*s.*—S.

Edward Brown and his wife, (*sm. w. l.*) with emblems, 3*l.* 19*s.*—S.

Philemon Holland, æt. 80, 1632.

William Shakspeare, 4*l.* 6*s.*—S.

John Fletcher, a bust.

Sir Thomas Neale, Knt. 12mo, 1643.

W. Ames, 1633. Edmund Gregory, æt. 31, 1646.

D. Featley. John Sym, æt. 56, 4to.

Alexander Henderson. Josias Shute.

Dr. J. Preston.

Thomas Atwood of Rotherham, 4to. 1643.

John Ogleby, 1649.

J. Parkinson, with flowers.

J. Thompson, æt. 28, 1645.

James Shirley.

Michael Drayton.

Dr. Thomas Taylor.

James Hall.

William Hodson of Peter-house, Cambridge.

Thomas Randolph, a bust.

Francis Quarles, æt. 52.

Captain Thomas Weever.

James Howel, in a cloak, standing under a tree, 1645, 4to.; copied from that by Melan and Bosse.

Another sitting under a tree, 12mo.

Robert Herrick.

Thomas Fulk.

Henry Welby of Lincolnshire, sitting at a table, æt. 84. 4to. 3*l.* 13*s.* 6*d.* —*Bindley.*

Almost all of these latter portraits were engraved as frontispieces to volumes of poems and plays. Marshal was principally employed by booksellers for that purpose.

Nicholas Bernard, S. T. B. between two pillars, upon which rest the Law and the Gospel, 8vo. 9*l.* 9*s.*—*Bindley.*

Jenkins Judge. Captain Charles Salstonstall, æt. 29, 4to. 7*l.* 7*s.* —*Bindley.*

Richard Brathwayt. Walter Montague. John Barker.

G. GLOVER,

(1637,)

was contemporary with Marshal, and engraved the portraits of Lewis Roberts in 1637, of J. Goodwin, William Barriff, Sir Edward Dering, John Lilburn, John Pym, Henry Burton, and Nat. Witt, all specified by Ames; and a small whole-length of Sir Thomas Urquhart,[1] Joannes Amos Comenius, Mrs. Mary Griffith, and some others whom he hath omitted. Sir Edward Dering's is finely finished.

ADDITIONAL PORTRAITS.

Edward Sackville, Earl of Dorset, small oval.

Robert Devereux, Earl of Essex, in a square.

Sir James Campbell, Knt. Lord Mayor of London, 12mo. 2*l.* 2*s.*—S. 3*l.* 13*s.* 6*d.*—*Bindley.*

Archbishop Laud, and the Earl of Strafford, on the same plate, 5*l.* 15*s.* 6*d.* —S.

Archbishop Usher.

Dr. John Preston.

William Austin.

Sir George Strode.

William Stokes, (Vaulting Master,) 12mo. 4*l.* 4*s.*—S.

Lewis Roberts. John Woodhall.

William Bariffe, æt. 42.

Sir Henry Oxendon, Bart. of Barham in Kent, 1647.

[1] He made the first English translation of *Rabelais.*—*W. l.* 1645, in a rich habit, 4*l.* 12*s.*—S.

HENRY PEACHAM,

author of the *Complete Gentleman*, was certainly a judge of those arts which are the subjects of these volumes; and having contributed to their illustration,[1] deserves a larger article[2] in such a work than I am able to give of him.[3] Sanderson, an intelligent writer on the same topics, is equally unknown to us; his *Graphice*, though in tortured phrase, contains both sense and instruction. The writers of that age, though now neglected for their uncouth style, their witticisms, and want of shining abilities, are worth being consulted for many anecdotes and pictures of manners, which are to be found nowhere else. What variety of circumstances are preserved by Loyd, Winstanley, and such obsolete biographers! Fuller, amidst his antiquated wit—yet wit it was—is full of curious, though perhaps minute information. His successor, Anthony Wood, who had no more notion of elegance than a scalping Indian, nor half so much dexterity in hacking his enemies, is inexhaustibly useful. Peacham finds his place here by a good print that he engraved after Holbein, of Sir Thomas Cromwell, knight, afterwards Earl of Essex.[4]

[1] "*The Compleat Gentleman, fashioning him absolute, in the most necessary and commendable qualities concerning minde or bodie that may be required of a noble Gentleman.* By Henry Peacham, M.A. some time of Trinitie College, Cambridge, 4to. 1622, 1627, 1634, 1654, and 1661." So many editions sufficiently prove the popularity of this book, but it is now presumed to be out of print. Another of Peacham's numerous works was, "*The Gentleman's Exercise, as well for drawing all manner of beastes, &c. as making coullers for limning, painting, &c.*" 1630, 1654, sm. quarto.—D.

[2] See Cole's *Athenæ, MSS.* British Museum.—D.

[3] He was of Trinity-college, Cambridge, where he took the degree of Master of Arts, and was tutor to the Earl of Arundel's children, whom he attended into the Low Countries. Besides *The Compleat Gentleman*, he wrote a little tract with some humour, called *The Worth of a Penny;* and divers other works, as is said in an advertisement at the end of the second edition of the last-mentioned piece.——

The first mentioned is dedicated to the Hon. William Howard, son of Thomas, Earl of Arundel, afterwards the ill-fated Viscount Stafford, who was beheaded in 1680.—D.

[4] Each of Peacham's publications has no inconsiderable merit, if compared with contemporary works upon similar subjects. He was an accomplished and ingenious man, and particularly well versed in music, which he had studied in Italy, as he relates, under Orazio Vecchi. His knowledge and love of the arts first recommended him to the patronage of Lord Arundel. *The Compleat Gentleman* was an encyclopædia of education, compiled for his noble pupil, which was much studied by the younger gentry in that age.—D.

Vandyck, pinxt. *B. P. Gibbon, sculpt.*

ROBERT VAN VOERST.

ROBERT [VAN] VOERST,

(1596—1635,)[1]

was an eminent master, competitor of Vosterman, and known by some prints of merit from the works of Vandyck. In what year he came to England, or left it, does not appear: his latest works in this country are dated 1635. Vanderdort, who mentions him three or four times in King Charles's Catalogue,[2] expressly calls him the king's engraver, for whom he did two plates, one of his majesty's sister, the other of the Emperor Otho, which Vandyck painted to supply the loss of one of Titian's Cæsars. Voerst made a present too to the king of a drawing on vellum with the pen, Our Lady hugging Christ, and St. John. Mr. Evelyn, mentioning Voerst, says,[3] "He has likewise graven a number of heads after Vandyck; I shall only mention (those of) the learned Sir Kenelm Digby, Inigo Jones, and those two incomparable figures[4] of King Charles and his royal consort, 1634." He executed another of the queen alone, and the following:—

Robert, Earl of Lindsey, [from Geldorp, 16*l.* 16*s.*—S.]

James Stewart, Duke of Lenox, a middle-sized oval, with short round head of hair. Geo. Geldorp, pinx. Another, when older.

Philip Herbert, Earl of Montgomery (afterwards of Pembroke,) larger oval. Mytens pinx. Another, square, after Vandyck, very freely done. Large 4to.

Abraham Aurelius, small square half-length. [1632.]

Sir George Carew, Earl of Totness, large oval, with military trophies, four Latin verses. A good print. [1625. Prefixed to his *Pacata Hibernia*.]

Elizabeth, Queen of Bohemia, æt. 35, anno 1631. Londini. G. Honthorst p. [Engraved by order of Charles I.]

Ernest, Count Mansfeld.

Charles Lewis, Count Palatine.

Prince Rupert.

Robert Rich, Earl of Warwick. [In armour, scarf, &c. 4to. 6*l.* 2*s.* 6*d.* B. 26*l.* 5*s.*—S.]

Edward, Lord Littleton. [Lord Keeper, 1640.]

James, Marquis of Hamilton. [1625.]

Henry Rich, Earl of Holland. [1624.]

Prince Charles, after Dobson. [Folio.]

Edward Sackville, Earl of Dorset. [oval 4to.]

Philip, Earl of Pembroke. [4*l.*—S.]

[1] [Robbert Van Voerst was born at Arnhem, in 1596; the year of his death is not known; 1635 is the date of his latest work. Hüber, *Manuel des Amateurs*, &c.—W.]

[2] Pp. 71, 74.

[3] *Sculptura*, p. 76——

Where he adds, "Sir Ant. Vandyck did himself etch divers things in *A. fortis*: especially a Madonna and Ecce Homo; Titian and his Mistress; Erasmus Rotterdamensis; and touched several of the heads before mentioned to have been engraved by Vosterman."—D.

[4] Vertue engraved the same picture again.——Copied likewise by Vischer.—D.

Simon Vouet. [Painter. From Vandyck.]

William Fielding, Earl of Denbigh, oval 4to. [Ambassador to the King of Persia, 1631, 10*l.*—*Bindley.*]

Henry Vere, Earl of Oxford, with a truncheon; young. [Equestrian, 4to. R. V. in a cypher.]

George Clifford, Earl of Cumberland, with a truncheon. [Equestrian.]

Small head of Goris, graved on silver.

Robertus Van Voerst, calcographus, Londini. A. Vandyck p. his own portrait. He also, as I have said, cut some plates of animals for Crispin Pass's drawing-book: but his works, says Vertue, are not numerous. His head is in the collection of Vandyck's painters.

ADDITIONAL PORTRAITS.

William, Earl of Pembroke, large oval, after Mytens, 13*l.* 13*s.*

Robert Bertie, Earl of Lindsey, laced sash over his armour, 1627, folio, 16*l.* 16*s.*—S.

Inigo Jones.

Sir Kenelm Digby, 4*l.* 12*s.* 6*d.*—S.

LUKE VOSTERMAN[1]

was, I think, superior to his rival Voerst, at least his prints are more highly finished. Vertue says, he stayed here about five or six years, but in different places has mentioned works that take in the space of eight years. He was employed by the king and the Earl of Arundel,[2] and his and Voerst's plates seem to be the first that were done here from historic subjects. Vosterman, from the king's collection, engraved Raphael's St. George, Christ praying in the Garden by Annibale Caracci, and his Burial by Parmegiano, and Lot and his Daughters by the same. For the Earl of Arundel, as early as 1623, he made some drawings with the pen, particularly a woman's head from Lionardo da Vinci, and a portrait of Prince Henry. And for the same lord he performed a good print from Vandyck's fine picture of the Earl[3] and his Countess Alathea Talbot, sitting together, the earl pointing to a globe.[4] To the same lady Vosterman dedicated a large print on six sheets, from Rubens's Battle of the Amazons. And he drew the old Countess Anne Dacre,[5] the earl's mother, from whence Hollar engraved a very neat and rare print. What portraits I find of his hand are—

Charles I. with ruff, riband, and slashed habit; large 8vo. good.

Vandyck looking over his shoulder, and holding up his cloak, gold chain about his neck.

Thomas, third Duke of Norfolk,

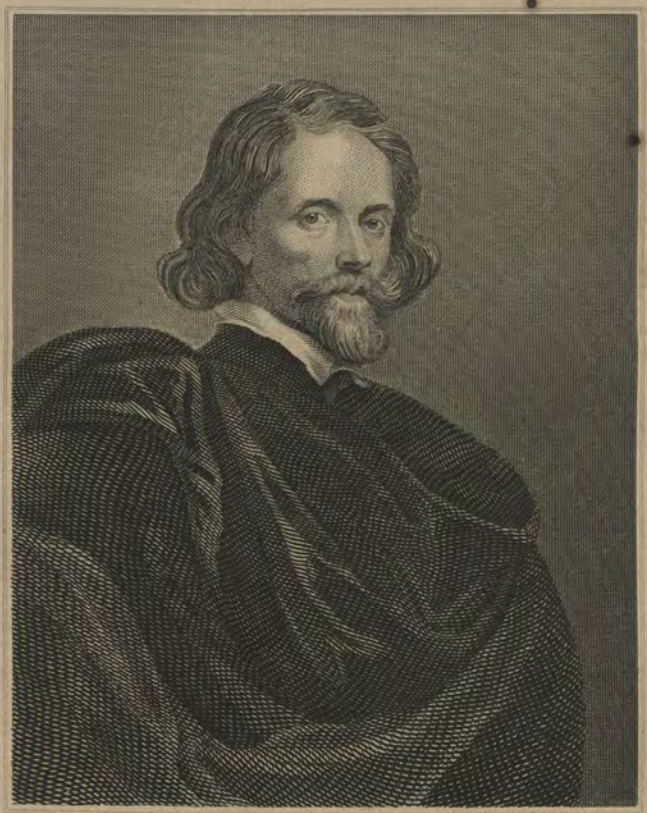
[1] [Lucas Vorstermans was born at Antwerp, about 1580, or, according to some accounts, in 1578; the date of his death is unknown.—W.]

[2] He worked for the earl in 1631.

[3] There is another of the earl alone.

[4] In this print, F. Junius, the librarian, is omitted.—D.

[5] This original drawing is preserved in the collection at Norfolk-house.—D.



Vandyck. pinx. *W. Raddon, sculpt.*

LUKE VOSTERMAN.

with the staves of Lord Treasurer and Earl Marshal, from Holbein. A very fine print. [12*l.*—S. a proof before the letters.]

Sir Thomas More, from ditto, unlike all other pictures of Sir Thomas. This has a flatter face, and a very small bonnet. His right hand is held up to his beard, a letter or paper in his left, a little white dog lies on a table before him.

Erasmus,[1] after the same painter.

Holbein himself, with the pencil in his left hand, I suppose copied from another print.

Aloysius Contarini, embassador from Venice to James I. 1628.

The old, old, very old man, Thomas Parr. [Engraved afterwards by Van Dalen.]

Claudius Maugis, 1630.

William, Earl of Pembroke. [Large oval, with a French inscription.]

William Cavendish, Marquis of Newcastle, 4to.

Abraham Aurelius, Lond. æt. 43, 1618. [Pastor of the Gallican Church.]

Charles, Duke of Bourbon.

St. George, 1627.

St. Helena.

What heads he engraved from Vandyck, I suppose were executed after he left England,[2] In that period too probably was done a small oval head of Jean Conte de Tilly, with four emblematic figures and six French verses. As I do not know the time of Vosterman's death, a print of Sir Hugh Cartwright, from Diepenbeck, engraved in 1656, might be the work of Vosterman junior, who made a plate from Holbein's Triumph of Riches. The father, while in England, painted a small piece or two for a Mr. Skinner of Rochester.

ADDITIONAL PORTRAITS.

[Thomas à Becket in a rochet, sm. oval, 4*l.* 4*s.*—S.

Sir Hugh Cartwright, Chevalier Anglois, 5*l.* 10*s.*—S. This print was engraved by Luke Vosterman, his son.

Lucas Vosterman, Chalcographus.

Philip, Earl of Arundel, 12*l.* 12*s.*—S.

George, Duke of Buckingham, 1623.]

In this place should appear the indefatigable and admired HOLLAR, but the very enumeration of his works having furnished his no less laborious successor, Mr. Vertue, with matter for an entire volume, it would be impertinent to dwell on his article. Though employed by booksellers, few of his prints but were useful or curious. His largest are indifferent; the nearer his works approach to wanting a magnifying glass, the nearer they advance to perfection.

[1] Of Erasmus there is an etching by Vandyck, from Lord Arundel's original by Holbein.—D.——[There is also a capital print of him from the life, by A. Dürer.—S.]

[2] Principally for Vanden Enden's edition of the *Centum Icones*.—D.

WENCESLAUS HOLLAR,[1]

(1607—1677,)

To have been born with a singular talent, which he exercised with industry which permitted neither interval nor repose, for the course of more than forty years—to have passed a long life in adversity, without the errors to which many men of genius have owed it—and to end that life in the destitution of common comforts, merely from the insufficient emoluments of a profession, and with a strictly moral character—such was the fate of Hollar! After a narrative of his labours, and of the injustice he sustained, we shall commiserate him, as having "fallen on evil men and evil days." Yet, of no engraver of that age, is the posthumous fame greater, or the value of his works enhanced to so high a degree.

He was born at Prague in 1607. His family were of the higher order of gentry, by patent from the Kings of Bohemia, and upon account of their attachment to the Protestant religion had suffered very greatly in their fortune. Wenceslaus was intended by his father for the profession of the law, and was initiated into its preparatory studies. After the battle and siege of Prague, in 1619, the ruin of his family was completed by confiscation; and he had to depend for future maintenance solely upon a dexterity which he had very early shown, in the use of his pen and pencil. He adopted and excelled in a style best suited to chorography, or delineations of cities and places, between mapping and drawing, which was novel and popular. His first residence was at Frankfort, where he received instructions of Mathew Merian, the well-known engraver, from whom he learned to finish plates, from celebrated pictures. At eighteen years of age (1625) he published his first prints of a Madonna and an Ecce Homo. He travelled through Germany, employing himself in taking views of the chief towns, and sketches from the paintings in the best collections, during several years. In 1636, Thomas, Earl of Arundel, then upon his embassy to the Emperor Ferdinand II.

[1] [Hollar was omitted by Walpole. This notice was inserted by Dallaway.—W.]

Engraved by W. Skelton.

WINCESLAUS HOLLAR.

rested at Cologne, where Hollar exhibited his works to him, and this circumstance was the origin of all the good fortune that ever beamed upon his days. The discernment of the noble connoisseur soon discovered that Hollar's talent had not yet reached its zenith; he therefore promised his patronage, and immediately retained him in his suite. He was treated with the greatest respect, and accompanied the embassy as a private Bohemian gentleman. He signed his plate with a view of Würzburg, "*W. Hollar delin. in legatione Arundelianâ ad Imperatorem.*"

These were, indeed, his golden days—he was placed in an apartment in Arundel-house, when the earl returned in the course of the next year, had an uninterrupted admission to the sumptuous collection, from several of which he engraved; was liberally remunerated, and to complete his happiness, married a young gentlewoman, who was under the protection of the countess. In the few years before the commencement of the civil war, and the departure of his patron from England, he constantly pursued his art and increased his reputation. Soon after his arrival, he published a view of London from Greenwich-park; an equestrian portrait of Lord Arundel, as commander of the expedition against the Scots, in 1639; and in 1640, *Ornatus Muliebris Anglicanus*, consisting of twenty-six plates of English females; and the curious Arundelian cup, designed by Andréa Mantegna; and in the next year, portraits of the king and queen, ovals, in a single plate, from Vandyck. That eminent painter disliked his manner, as having so little in common with the science of painting; and for that reason, defective in communicating the spirit, and transmitting the character which animates his figures. Besides this, Vandyck was partial to Bolswert and other engravers, who had formed their manner from the school of Rubens. The style of Hollar, whatever were the subject, was uniformly the same. Of the portraits taken from Vandyck, the greater part have a date 1642, which is after his death.

In 1644, he had completed a collection of sixty plates of the dresses of ladies of different European countries, which

was entitled *Aula Veneris.* In 1645, he applied himself wholly to engraving from the Arundel collection; and particularly from the original drawings of Lionardo da Vinci. The last works done from this collection, were thirty-eight plates of shells without title or explanation, which are among the rarest.

In that year he became a soldier, and with Robert Peake, an artist and printseller, and W. Faithorne, then young, held a commission under the brave Marquis of Winchester, and was present with him at Basing-house, during its noble defence, for a siege of two months. Clarendon observes, that upon its surrender, many were put to the sword; but these artists were spared, and they were allowed to retire in safety, after a short imprisonment.

Hollar then resorted to the protection of Lord Arundel, who was settled at Antwerp; after whose death, in 1646, he remained there, employed by dealers in prints, and penuriously paid. In fact, his works were not held in due estimation on the continent, where engravers were more numerous and jealous of his fame, and prints were sold at a very low price. His whole subsistence was therefore precarious, from that time to 1652; yet he undertook engravings from paintings of note — from Breughel and Elzheimer, and lastly, from Holbein's Dance of Death. But his leisure, as an occupation of delight, was still devoted to engrave the drawings he had made from the Arundel collection, to which he always affixed, "*Ex Coll. Arundeliană.*"

The great work of the *Monasticon* was, about this time, contemplated by Sir W. Dugdale, by whom Hollar was invited to establish himself in England once more; which he did in 1652, with the hopes of a more certain maintenance. He likewise embellished the *Histories of St. Paul's Cathedral, and of Warwickshire.* There is a statement in the *Memoirs of Sir W. Dugdale*, lately published, of the number of views and delineations in St. Paul's (which were supplied by subscribers to whom they are dedicated) and of the money Hollar received for them, which was exactly 185*l.* 10*s.* for forty-five plates. In Ogilby's *Virgil*, there

are several folio plates, by his hand. Even for plates of a large size he was not paid more than four or five pounds each, by the first mentioned.[1]

At this period, and probably after the death of his first wife, he retired to the house of W. Faithorne, who was a printseller, near Temple-bar, as well as an engraver. To give some idea of inadequate reward, Hollar was condemned to work under this roof, with an hour-glass placed before him to regulate the miserable payment to be afforded by his employer; and such was his scrupulous honesty, that he turned it on its side whenever he was interrupted. His patient industry anticipated a certain reward upon the Restoration; yet, after several years, he found himself as poor and as much neglected as many other Royalists were, who had, in fact, suffered the most in that cause.

It is not easy to account for the neglect he experienced from Prince Rupert (the son of the sovereign of his own country) who was himself an artist, and who certainly patronised the art. Hollar has engraved his portrait, beside two large views of his naval victories over the Dutch, but no farther encouragement ensued. Thus deserted and almost destitute of the supply of a day, he finished his greatly extended view of London from Greenwich-hill, upon two sheets for Stent, another printseller; and Vertue, of whose veracity there is no reason to doubt, asserts, that for this labour he was remunerated with *thirty shillings!* He had likewise married again. London was now by fire and plague depopulated of both artists and employers, and Hollar existed in a state of positive want. His son, a youth of talent, fell a sacrifice to the plague.[2]

[1] *Memoirs of Sir W. Dugdale*, by W. Hamper, Esq. 4to. 1827, pp. 121, 458.

[2] Aubrey's Anecdotes of Hollar, given in his quaint language, have an air of truth; and as he speaks from personal acquaintance, may interest some of our readers.

"WENCESLAUS HOLLAR (*Bohemus*),

Was born at Prague; his father was a Knight of the Empire, which is by letters patent, under the Imperial Seale (as our Baronets); I have seen it. The seale is bigger than the broad seale of England; in the middle is the Imperiall coate; about it are the coates of the Princes Electors. His father was a Protestant, and either for keeping a conventicle, or being taken at one, forfeited his estate, and was ruined by the Roman Catholiques; hee told me that when he was a school boy, he tooke a delight in drawing of mapps, which drafts he kept, and they were pretty. He was designed by his father to have been a lawyer, and was

In 1669, a fallacious prospect of advantage opened upon him from the Court—no less, indeed, than a proposal to accompany Lord Howard, appointed the governor of Tangier, in order to make accurate plans and draughts of the fortifi-

putt to that profession; when his father's troubles, together with the warres, forced him to leave his countrey. So, that what he did for his delight and recreation only, when a boy, proved to be his livelyhood when a man. I thinke he staied some time in Low Germany; then he came to England, where he was very kindly entertained by that great patron of painters and draughtsmen, the Lord High Marshal E. of Arundell and Surrey, where he spent his time in drawing and copying rarities: which he did etch (i. e. eate with *aqua fortis* in copper plates). When the Lord Marshall was Ambassador to the Emperour of Germany, at Vienna, he travelled with much grandeur, and among others, Mr. Hollar went with him (very well clad) to take viewes, landscapes, buildings, &c. remarquable in their journey, which we see now at the print-shoppes. He hath done the most, in that way, that ever any one did, insomuch that I have heard Mr. J. Evelyn, R. S. S. say, that at sixpence a print his labour would come to .... lib. He was very short-sighted, and did worke so curiously, that the curiosity of his worke is not to be judged without a magnifying glass. When he tooke his landscapes, he had then a glasse to helpe his sight. At Arundel House, he married with my lady's wayting gentlewoman, Mrs. —— Tracy, by whom he had a daughter that was one of the greatest beauties I have seen; his son by her dyed of the plague, an ingeniose youth: drew delicately. When the civill warrs broke out, the Lord Marshall had leave to go beyond sea. Mr. Hollar went into the Low Countries, where he stayed 'till about the year 1652. I remember he told mee when he first came to England (which was a serene time of peace) that the people, both poore and rich, did look cheerfully; but at his returne, he found the countenances of the people all changed, melancholy—spightful, as if bewitched. I have sayd that his father was ruined upon the account of the Protestant religion. Wenceslaus dyed a Catholique, of which religion I suppose he might be, ever since he came to Arundel House. He was a very friendly, good natured man, as could be, but thriftlesse as to the world, and dyed not rich. He married a second wife in 1665, by whom he has several children. He died on our Lady day, March 25th, 1677, and is buried in St. Margaret's churchyard, Westminster, near the north-west corner of the tower. Had he lived to the 13th of July following, he had been just 70 years old."

This MS. was first published from the *Aubrey Papers*, in the Ashmolæan Museum, in 1813, 3 vols. 8vo.

Among many letters there preserved, is one which authenticates what has been said of Hollar's unprovided situation. It is from him to Aubrey, respecting a portrait of Hobbes of Malmsbury, which he had engaged to engrave, upon a half sheet.

"Sir,

"I have been tould this morning that you are in towne, and that you did desire to speak with me. So I did presently repaire to your lodging; but they tould me you were owt at six o'clock in the morning. Myselfe doe lodge withowt St. Clement's-Inn backe doore, as soon as you come up the steps and owt of that house and dore on your left hand, two payre of stayres, into a little passage right before you. But that I am much abroad, and yet at home too

"Your most humble Sarvent,

"W. Hollar.

"If you have occasion to ask for mee, the people of the house, then you must say the *Frenchman limner*, for they know not my name perfectly, for *reason's sake;* otherwise you may goe up directly. August, 1661."

The intricate way to poor Hollar's lodging (for he did not possess a house of his own), and the concealment of his real name, *for reason's sake*, sufficiently indicate his fear of importunate creditors, at that time. A proof of this print of Hobbes was sold at Sir W. Musgrave's sale for 3*l.* 10*s.*

cations there. At the age of sixty-two, was Hollar compelled by penury to accept an office to which no conditions of reward were annexed, but to be left to the liberality of the Government. On the burning sands of Africa he was required to make surveys and measurements. A year of suffering and labour was so passed by him; when, upon his return, the ship was attacked by Turkish pirates, but eventually escaped. Immediately upon his arrival in London, with his accustomed assiduity he finished the plates of Tangier, upon which he styled himself "*Iconographus Regis.*" He, like so many others, was paid with a vain title; and after great importunity he obtained, for all his toil and time, a grant from the crown of 100*l.* for his labour and expenses.

This sum was probably soon exhausted; but in 1672, he had a permanent engagement with two eminent heralds, Dugdale and Sandford, for the *Monasticon* and the *Royal Genealogy*, for whom he visited the North, to make the requisite drawing. The last plate he began, and which his feeble hand was unable to complete, was of the Tomb of Edward IV. in the chapel at Windsor, for Sandford's work. Hollar died (or was buried) on the 28th of March, 1677, when he had nearly completed his seventieth year. There is a circumstance recorded to have taken place immediately previous to his dissolution, from which every feeling mind will recoil with regret, if not with indignation. As he was expiring, it has been asserted that bailiffs were sent to seize the bed upon which he lay, for a very small debt. He could not satisfy the demand; but meekly requested them to spare him the use of his bed, for a little while; only till he found another in the grave. From this sad story one would wish to withhold implicit belief; for Aubrey, who knew him well, omits it, and observes incidentally, that he was "thriftless as to the world, and dyed *not rich*," an expression which by no means conveys an idea of his having been reduced to that extreme poverty which has been stated, by all his other biographers, who have repeated the original tale. Yet it was related to Vertue by F. Place, who was Hollar's particular friend.

His widow survived him, and sold a large volume, enclosing many of his works, to Sir Hans Sloane.

Granger (vol. ii. p. 363, 8vo.) observes with great truth and feeling, that "this excellent engraver has perpetuated the resemblance of a thousand curiosities of art and nature, which greatly merit our attention. In his works, we seem to see buildings rising from their ruins; and many things, now in a state of decay or dissolution, appearing in all their original beauty." "We have (among many others) the inside and outside of the old church of St. Paul, by his hand: we seem to walk in the venerable structure, and with a pleasing melancholy survey its tombs, and dwell on their inscriptions, and are led to the thoughts of our own mortality." "The merit of this ingenious and industrious artist was never sufficiently valued in the reign of Charles II. He died as poor, as if he had lived in a country of barbarians."

The work which is the authority for what has been said of Hollar, was published by George Vertue in 1745, 4to. It was dedicated to the Duchess of Portland, from whose most extensive collection it was compiled. The title is, *A Description of the Works of the ingenious Delineator and Engraver, Wenceslaus Hollar, disposed into classes of different sorts, with some Account of his Life.*

CLASSES.

1. Religious Subjects.
2. Fables and Histories.
3. Maps and Plans.
4. Ships, Sea Prospects.
5. Italian Designs.
6. Landscapes.
7. Habits of Nations.
8. Portraits.
9. Churches, Monuments.
10. Insects and Shells.
11. Animals—Avont's Boys.
12. Vases, Seals, Medals.
13. Muffs, Swords, &c.
14. Titles of Books.

Other marks are added to denote the several sizes of the prints; and the exact dates are likewise given.

In the life, all the facts which the industrious research of the biographer has rendered authentic, are inserted as they occurred. Vertue derived his information principally from the younger Faithorne and Mr. F. Place, both of them engravers, who were very conversant with Hollar during his residence in London.

It has been calculated, that by the incessant labour of fifty years, he had finished two thousand four hundred engraved copper plates, some of which are large, and many most elaborate. He had several pupils; but it is not certain that they contributed to his assistance in any great degree. R. Gaywood, Daniel King, Dudley, and Carter, each of whom used the style of *W. Hollar, quondam discipulus;* but none of them, with the exception of Gaywood, approached his manner or excellence. Mr. F. Place learned much from him, as a friend. It must be conceded, even by the greatest admirers of Hollar's works, that, in so great a number as were published with his name annexed to them, there is a manifest inferiority in many, which have scarcely more than the slight finishing of etchings. Yet, while we inspect his muffs, shells, insects, and antiquities, we willingly allow that he had no rival in point of truth to nature and art, and extreme delicacy of execution. His manner was his own; he first etched his plates, and then completed his work with the dry point of the graver.

Evelyn says (*Sculpt.* p. 82), "Of Mr. Hollar's works we may justly pronounce that there is not a more useful and instructive collection to be made;" and he was among the first who made one. He employed Hollar to engrave the frontispiece for his translation of Lucretius, of which he published the first book only, 8vo. 1656.

Of the general collections of Engraved Portraits exclusively, some account has been already offered in the Introduction to this volume.[1] Those by Hollar only demand a present notice; and, it should be observed that it is new to this work, and necessarily of prescribed limits. For competent information as to all of Hollar's engraving, then known, more curious readers will refer to Vertue's Catalogue. Some others have been since discovered, of genuine authenticity, and some attributed, but which are of dubious pretensions.

The first collectors of prints, who professed to preserve a series of Hollar's works, were Evelyn, Pepys, and Thoresby, of Leeds. King William the Third began what is now styled the Royal collection, greatly augmented and com-

[1] Vol. v. of the original Edition.

pleted by his present majesty, when Prince Regent. Two volumes, chiefly from the Arundelian collection, were compiled by Vertue, to which a third was added by Charles, late Duke of Norfolk, which are in the library of Norfolk-house. The Earl of Oxford's, originally five, were increased by the Duchess of Portland, who inherited them, to thirteen volumes. They now belong to the Earl of Stamford. In the general accumulations of engraved portraits made by Dr. Mead, James West, Esq., and Mr. Gulston, the finest specimens of Hollar's talent abounded. These have been dispersed by public sale; and from them have been selected a sufficient number to begin or complete a series by more recent collectors. Among the stores of the British Museum there are some of the finest proofs of Hollar's art, but as yet they have not been arranged in one exclusive collection.

The late John Towneley, Esq. confined his plan to the works of Hollar alone, with a view to the excellence of the impressions of individual plates; in which design he succeeded, as he well deserved, by the dedication of his leisure and an unlimited expense. His nephew, the accomplished virtuoso, Charles Towneley, did not collect the antique marbles which now adorn the gallery of the British Museum with more ardour in the pursuit, or with more sterling knowledge of the subjects of their individual acquisition.

The Towneley collection of Hollar's Prints was submitted to public auction in 1818. They were judiciously arranged according to Vertue's division of subjects. The lots amounted to 527, which produced the large sum of 2,102*l.* 16*s.* 6*d.* It was freely reported, at the time, that the executors, in order to prevent a public sale, had offered them for less than half that sum. The far greater part was purchased by an agent, to complete the royal collection.

Instead of reprinting Vertue's catalogue and description, to which reference may be made, it is more consonant with the avowed intention of this work to give anecdotes, rather than that particular and minute information which can be interesting only to collectors; who, in most instances, must necessarily be possessed of an exclusive knowledge. Those

prints, therefore, are chiefly mentioned, which produced *singly* above 20*l.* with the further sum for which they were actually sold. It should be yet premised, that such prices are by no means a safe criterion of marketable or current value, but an historical notice only of the feverish heat of competition which the atmosphere of an auction-room not unfrequently excites.[1]

Extracted from the priced Catalogue of the Towneley Collection.

A Satire upon Chemical Medicines, emblematical of the death of James I. 22*l.* 10*s.*

Archbishop Laud firing off a cannon-ball, alluding to the oath, with the form of administering it, &c. 21*l.* 10*s.*

Historical Subjects, from the Parliamentary transactions of the time of Charles I. 17*l.* 10*s.*

London, large prospect of, two yards and a half long, 15*l.* 15*s.*

Ditto, Great Plan of, 13*l.* 5*s.*

The Royal Exchange, great view, 10*l.*[2]

Arundel House, 13*l.* 10*s.*

The Hollow Tree of Hampstead, 13*l.* 1653. In the centre of a sheet.

The several forms how Prince Charles, his army enquartered in the field on their march towards Scotland, 1639. 17*l.* 6*s.*

Prospect of Edinborough from the South, on two sheets, 10*l.* 10*s.*

Plan of the River Tyne, 11*l.* 11*s.*

Prospect of King's Lynn, 21*l.*

Representation of the Battle between the English Fleet under Prince Rupert and the Duke of Albemarle, and the Dutch commanded by Admiral De Ruyter, July 25, 1666, 17*l.* 17*s.*

Charles I. and Queen Henrietta, two ovals on the same plate, 19*l.*

Charles, Prince of Wales, &c. 16*l.*

James, Duke of York, ætat. 18, 1651, 27*l.* 10*s.*[3]

Queen Catherine of Braganza, in the attire she came over in, from Portugal, 26*l.* 5*s.*

William of Nassau, Prince of Orange, equestrian, 12*l.* 12*s.*

Thomas Howard, Earl of Arundel, equestrian, in armour, 15*l.* 1639.

George, Lord Digby, Earl of Bristol, 1641, 14*l.* 3*s.* 6*d.*

Algernon Percy, Earl of Northumberland, Lord Admiral of England, 25*l.* 10*s.*

Henry Howard, Earl of Surrey, æt. 25, proof, 12*l.* 12*s.*

Anne Dacres, Countess Dowager of Arundel, æt. 69, 37*l.*

Lady Catherine Howard (on the white ground), 17*l.* 10*s.*[4]

Anastasia Stanley, Lady Digby, 1657, 21*l.*

Lady Elizabeth Shirley (the Persian), long flowing hair braided with pearls, and a chaplet of roses in her hand, 43*l.* 1*s.*

The same, in an unfinished state, 43*l.* 1*s.*

Alderman Able, the monopoliser of sweet wines, 16*l.*

Sir Thomas Chaloner, Ambassador from Queen Elizabeth to the Court of

[1] [At the Strawberry-hill sale in 1842, a collection of Hollar's, extending to 909 pieces, reached only 86*l.* 17*s.* 6*d.*; but they were in general very indifferent; and the most interesting, especially the portraits, had been extracted, and were afterwards sold separately in the portrait sale. Among the last was the portrait of Anne Dacres, above quoted.—W. S.]

[2] [1644. Sold for only 2*l.* 6*s.* at the Strawberry-hill sale; but in this, as in all other prints, very much depends on the quality of the impression. In the first and finest state it is still worth 15*l.* 15*s.*; but in the second not more than 2*l.* 10*s.* The first state is before a little medal of Sir Thomas Gresham, suspended from the inscription at the top of the plate.—W. S.]

[3] [Sold at the Strawberry-hill sale for 10 guineas.—W.]

[4] [Sold at Mr. Thane's sale, in 1846, for 14*l.* 10*s.*; where Henry, Earl of Surrey, produced 20*l.* 10*s.* 6*d.*, the highest price on record.—W. S.]

Spain, æt. 28, 1548, from Holbein, 61*l.* 19*s.*

Thomas Killigrew, a whole-length figure of a man leaning on a cushion, upon which is reposing a monkey, clad in female attire; his gown lined with numerous heads of courtesans, &c. 14*l.* 14*s.*

Archbishop Williams in a habit, uniting the clerical and military character, 21*l.*

T. a'Becket, Archbishop of Canterbury, skull cleft with a sword, 21*l.*

The Right Honourable and undaunted warriour, Oliver Cromwell, Lord Governor of Ireland, in armour on horseback, 15*l.* 15*s.*

William Lilly, æt. 57, 1658. "*Agunt non cogunt*," 10*l.* 10*s.* N.B. Purchased for the Earl of Stamford, being the only plate wanting to complete the Portland Collection.

John Baptist and Lazarus Coloredo, whole-length figure of a man with another growing out of his body, a twin birth at Genoa, 1617. 10*l.*

The Cathedral Church of Strasburgh, on two sheets, and the lesser view, 1645, 13*l.* 13*s.*

Time carrying the Pope on his shoulders, 23*l.* 2*s.*—*Willett.*

Pædopægnion sive puerorum ludentium, a complete set of Van Avont's boys, 10*l.* 10*s.* 1646.

Emblematical representations of the effects of intemperance, from Jerome Wierix, 12*l.* 5*s.*

The Seasons, represented in landscape scenery, after Vandevelde, 16*l.*

John Digby, Earl of Bristol, 1642. Not in Vertue's Catalogue. Described by Granger as an anonymous print.—*Lake.*

Edward Calver, Gent. who went from Southwark to Calais in France, July 17, 1620, and back again the same day. He set out at three in the morning, and returned about eight in the evening.—*Lake.*

Hollar's Wife, the same as that in the Pepys collection.—*Musgrave.*

A set of Shells, containing eleven plates above what are specified in Vertue's Catalogue; proofs before any letter of reference; of uniform size and colour, and in the highest state of preservation, with a MS. title in Dutch, 71*l.* 2*s.*

A volume containing "a Collection of Drawings in Colours, of Birds, Beasts, Fish and Insects," inimitably performed by the hand of that admirable artist, Wenceslaus Hollar, consisting of twenty-five pieces, delineated by the express direction of his noble patron, Thomas, Earl of Arundel, from whose cabinet they were originally purchased; 26*l.* 5*s.*

Le Compte, (tom. iii. 558,) has the following remark of Hollar's sixteen cuts for the Common Prayer, of a small size, from designs of Holbein, with a view to satirize the religious of the Church of Rome as the persecutors of Christ: "Comme d'etoit religionnaire il ne s'est pas fair scrupule de composer sujets sur le passion de Notre Seigneur, et il semble qu'il ait voulu se mocquer des mysteres de notre religion," not adverting to Holbein, as the original author of the satire.

There is no criticism upon Hollar's works more just than that of Gilpin, in the fourth edition of his *Essay on Prints*, p. 154,—in the first he was far less favourable to his merit. Gilpin saw all works of art with an eye, gratified only by picturesque effects.

"Hollar was an artist of great merit, and in various ways. His principal works are views of particular places, which he copied with great truth as he

found them. If we are satisfied with exact representation, we have it no where better than in his works. But we are not to expect pictures. His large views are generally bad, indeed I might say all his large works. His smaller works are often good; among these are many views of castles, which he took on the Rhine and the Danube, and many views also in England. His distances are generally pleasing. In his foregrounds, which he probably took exactly as he found them, he fails most. Hollar has given us several plates in animal life, which are good, particularly of domestic fowls, wild ducks, woodcocks, and other game. Among his prints of game there is particularly one, very highly finished, in which a hare is represented hanging with a basket of birds. His shells, muffs, and butterflies are admirable. In general, however, Hollar is most admired as an antiquarian; we consider his works a repository of curiosities, and records of antique dresses, abolished ceremonies, and edifices now in ruins. And yet many of his antiquities are elegantly touched. The Gothic ornaments of his cathedrals are often masterly. The sword of Edward VI., the cup of Andréa Mantegna, and the vases from Holbein, are all beautiful."—P. 106.—D.

About the same period were many other artists, several of whom at present support their claim by a single print or two. I will name them, because when once ranged, it is easy for collectors to allot to them as many more of their works as shall be discovered; and I hope the former will thank me for my pains; for if the drudgery of collecting is dull, what is it to be a collector's collector?

MARTIN DROESHOUT.

(1623.)

His heads are Shakspeare; John Fox, martyrologist; John Howson, Bishop of Durham: to this print is the name of William Peake, printseller, probably the father of Sir Robert Peake, who engraved some things himself, and whom I have mentioned in my first volume. Droeshout was also employed for Haywood's *Hierarchy of Angels*, and executed a print of Dido stabbing herself, for Stapylton's *Virgil*, octavo, and a head of Lord Mountjoy Blount. [Earl of Newport.]

ADDITIONAL PORTRAITS.

Jeffrey Hudson (the Dwarf), prefixed to the *New Yeares Gifte*, 4*l.* 4*s.*—S. See vol. i. p. 217.

William Fairfax, General in the Palatinate, 8vo. 4*l.*—*Bindley.*

John Babington, from his *Pyrotechnica.*

Blount, Lord Mountjoy, 12mo. 14*l.*—*De la Bere.*

John Sadler, of Norwich, 1636.

James, Marquis of Hamilton, (*w.l.*) 1623.

Hilkiah Crooke, M.D. in a title-page.

Thomas, Lord Coventry, Lord Keeper.

John Donne, Dean of St. Paul's.

John Fox, the Martyrologist.

His relative, John Droeshout, engraved Richard Elton, prefixed to his *Military Art.*

John Dancsey, for his *Paralipyomena.*

[ANDREW] STOCK.

To a print of William, Earl of Salisbury, oval. [Altered by Crispin Pass, 8*l.* 13*s.* 6*d.*—S.]

H. VANDERBORCHT,[1]

(1631,)

the painter, whom I have mentioned before, graved several things from the Arundelian collection. At Paris was a collection of plates from that cabinet, containing 567 pieces pasted into a book. Vanderborcht's are dated from 1631 to 1638.

T. SLATER

lived, I suppose, about this time, having graved a head of George Webbe, Bishop of Limerick, whose dress is of that age. See *Ames*, p. 180. [Ruff and long beard, book in his hand; over his head, *Minor minimis Dei miserationibus.*]

Some English heads were done by an engraver that I do not find was ever here, though he styled himself the King's engraver. They are very large and handsome prints, particularly those of Charles I., his queen, and the Duke of Buckingham. There is a smaller of Sir Dudley Carleton, and one still less of Antonio di Dominis, Archbishop of Spalatro. This artist was William Delff, who worked chiefly after Mirevelt,

George Gifford did a head of John Bate, poor enough; and another of Hugh Latimer, Bishop of Worcester, Edmund Marmion, and a head of George Tooke of Popes, oval.

THOMAS CROSS,

(1646,)

occurs oftener. By him I find plates of—

Jeremiah Burroughs, 1646.

Jonas More, Mathem. with a scroll of paper in his hand, 1649. H. Stone, pinx.

Thomas Doolittle, Minister of the Gospel.

Robert Dingley, Master of Arts.

John Gadbury, [Astrologer.]

Christopher Love.

Edward Leigh, [M.A. 1650.]

John Richardson, Bishop of Ardagh, 1654.

[1] Vol. i.

Philip Massinger, [poet.]
Francis Roberts, [M.A. 1675.]
Thomas Wilson.
Thomas Fidell, of Furnival's-inn.
Richard Brome, six English verses.
Samuel Clarke, Pastor of St. Benet Finck.
Vincent Wing, [astronomer.]
Frontispiece to White's *Rich Cabinet*, 1684.

ADDITIONAL PORTRAITS.

King Richard III.
Francis Bacon, Lord Chancellor.
Sir Richard Brownlow.
Sir Robert Cotton Bruce, Bart.
Joseph Hall, Bishop of Exeter.
Leonard Willan, bust on a pedestal.
Richard Cromwell.
John Dod, æt. 26, 1645.
Jonas More, mathematician, 1649.
John Hodsdon, æt. 18.
Henry Massingberg.
Dr. Samuel Clarke, sen.
Morton, an empiric.
John Richardson, Bishop of Ardagh, æt. 75.
Robert Aylett, Master in Chancery.
Francis Goldsmith, of Gray's-inn, 12mo.

SOLOMON SAVERY

was probably in England, though, of three prints with this signature, there is but one which has not some foreign marks to it. This last is of Speed, who, with his hat on, is sitting in his chair.[1] It is dedicated by George Humble. The other two are—

Charles I. with a high-crowned hat, as he is represented in the mezzotinto of him at his trial, which, by the way, is said to be painted by Vandyck, who was dead some years before that event. The face probably was taken from one of his pictures, and the hat added. In this print, by Savery, is a view of Westminster, in the manner of Hollar; A. V. Dyck pinx. S. Savery fecit. Joost Hartgers excud. The inscription in Dutch. There is another of these without the name of Savery.

Thomas, Lord Fairfax; profile, hat on. A strong dark print, something like the manner of Rembrandt. Dutch verses. [This is certainly not Lord Fairfax, though it bears his name.—S.]

[Oliver Cromwell, 1649.]

J. GODDARD,

(1651,)

known by only one print, of Martin Billingsley, ætat. suæ 27, 1651, oval frame, motto, four English verses. This Billingsley appears to have been a writing-master, a profession who have been very apt to think their portraits of consequence enough to be preserved.

[1] Prefixed to his *History of England*. It is a very large and fine print.—D.

REIGN OF CHARLES THE SECOND.

J. DICKSON,

(1660,)

did a head of Edward Parry, Episcopi Laonensis, anno 1660, Oxon.

A. HERTOCKS,

(1661,)

Engraved A. Brome, 1661, oval frame.

Sir Edward Nicholas, Secretary of State, oval frame laurelled. [After Hanneman.][1]

Lord Chief Justice Rolle, a celebrated writer on the law.

Edward Waterhouse, Arm., and a few other heads.

W. Chamberlayne's head, prefixed to his *Pharonnida*, 1659.

Charles I. kneeling, a frontispiece to the *Icon Basilike*, in folio. (V. *Ames*, p. 34.) Another to the complete collection of that king's works; that to Mr. Evelyn's *Sculptura*,[2] and several others.

ADDITIONAL PORTRAITS.

Lawrence Rawdon, alderman of York, 1626, 5*l.* 2*s.* 6*d.*—S.

Robert Rawdon, 1644, 5*l.* 7*s.* 6*d.*—W. S.

Sir Francis Wortley of Wortley, in armour, æt. 52, 42*l.*—S. This was a unique proof, and is now in the British Museum.—S.

Charles II. sitting enthroned, oval, 8vo.

T. Binning, Scotus, in an octagon.

Gideon Harvey, M.D.

Hugh Crompton, poet.

Alexander Brome, poet.

Capt. Samuel Sturmy.

O. Cromwell, (*sm. vo.l.*) in armour.

J. CHANTRY,

(1662,)

another obscure artist, engraved the heads of Edward Leigh, Esq. M.A. of Magdalen-hall, Oxford, 1660; of Thomas Whitaker, physician to Charles II.; of Selden, and Gething, a writing-master.

[James I. Charles II. three prints, James Fitzroy, Duke of Monmouth. Tobias Whitaker, physician to Charles II. John Selden. John Rogers, 1661.]

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[1] The picture from whence this was taken was done abroad, in 1654. Vertue did a print of Sir Edward from a better picture, by Sir Peter Lely, in 1665.

[2] V. *Sculptura*, p. 81.——From a design by Mr. Evelyn.—D.

F. H. VAN HOVEN,

another Dutch engraver, and more prolific,[1] seems to have worked here from the end of Charles I. to near the conclusion of the reign of King William: his cuts are dated in the years 1648, 1653, 1654, 1692, &c.;[2] but I have seen nothing of his hand that makes a particular enumeration of his works necessary. [Charles II. and his queen, Catherine of Braganza, joining hands, oblong sheet. James, Duke of Monmouth, and Anne, his duchess, ovals. Sir Matthew Hale, Chief Justice. Sir Thomas Browne. Dr. Featley.]

ROTERMANS[3]

did a print of Sir William Waller, dated 1643, [19*l.* 19*s.*—S.] but I do not know that he was in England, having found nothing more of his hand,—unless a print of Nathaniel Richards, gent. mentioned by *Ames*, p. 141,[4] with the initial letters T. R., be his. Rawlins the medallist seldom put more than those capitals either to his coins or writings. They may therefore belong to him.

FRANCIS BARLOW,

who has already appeared in this work,[5] is peculiarly entitled to a place here; though, having given what particulars Vertue could discover relative to his life, I shall here only specify his etchings.

For Edward Benlow's Divine Poems, called *Theophila*,

[1] Ames mentions two dozen of his prints.

[2] There is a small print of King William on horseback, by Van Hove, prefixed to the *Epitome of the Art of War*, 1692. He did a considerable number of prints for John Dunton, the bookseller, in that king's reign. See *Dunton's Life and Errors*, p. 346.

[3] He spelled his name Rodttermondt.——

[Roddermondt was an artist of great merit; he was a contemporary of Rembrandt, and some accounts state that he was instructed by him. Nagler gives a description of seven etchings by him, besides the portrait of Sir William Waller. The British Museum, however, contains other undescribed etchings by his hand; *they are all very rare.*—W. S.]

[4] See vol. i. p. 370.

[5] The last horse-race run before Charles II. near Datchett-ferry, near Windsor-castle, 24th Aug. 1684, drawn from the place, and designed by Francis Barlow, 1687. An oblong sheet etching. *Bindley's Catalogue*, 7*l.* 7*s.*—D.

fol. 1652, he drew and etched several designs, [as well as the portrait of the author,] as he did for Ogleby's *Virgil* and *Æsop*.

His share in Monke's *Funeral*, and in the *Book of Birds*[1] I have mentioned.

A print of an eagle soaring in the air with a cat in its talons. This event Barlow saw in Scotland, as he was drawing views there. The cat's resistance brought both animals to the ground, where Barlow took them up.

[ROBERT] GAYWOOD,[2]

(1666,)

who is mentioned both by Mr. Evelyn and Sanderson, was scholar, and close imitator of Hollar; and though I do not know that he attempted views, may, in his heads, be mistaken for that master. Indeed, that is not saying that he arrived at great excellence; yet he far outshone many I have mentioned. He engraved the couchant Venus of Titian with a Spaniard playing on an organ, a fine picture of King Charles's collection, and since of Lord Cholmondeley's. The other works of Gaywood are portraits, of Mary Queen of Scots with a cross in her hand; W. Drummond of Hawthornden, the Scottish historian, a small oval, with his arms; Edward Cocker, who seems to have been an engraver too:[3] there are two different prints of this man, one of them very neat. Sir Bulstrode Whitelocke, [13*l.* 13*s.*—*Bindley*]; Sir George Croke; William Fairfax,[4] with six English verses; Holbein; James Hodder, writing-master; William Leybourn; Marguerite Lemon, Vandyck's mistress, with French verses; Countess of Portland; John Playford: there are three different prints of this man, by Gaywood, Loggan, and Van Hove; Matthew Stephenson,

[1] Griffiere etched some plates of birds and beasts, after Barlow. Sailmaker, Boon, Danckers, and Streater, the painters, etched some things.

[2] Gaywood has not set his Christian name at length to one of his prints. Vertue says that to some of them he put *quondam discipulus Wen. Hollar.*

[3] Cocker published fourteen or fifteen copy-books, and engraved his own writing, some of it on silver plates. See *Biogr. Brit.* article BALES.

[4] General William Fairfax, slain at Frankenthall, 6*l.* 16*s.* 6*d.* *Bindley.*—D.

an humble author: to this print are these gingling rhymes—

"The printer's profit, not my pride,
Hath this idea signify'd;
For he push'd out the merry pay,
And Mr. Gaywood made it gay."[1]

Cuthbert Sidenham, 1654; Lady Eleanor Temple, with four quibbling verses, 1658; Vandyck; Charles (II.) King of Scots; Lipsius; Mahomet; Monsieur de Balzac; Doctor Faustus; a head of Christina (probably imaginary) for Fowler's *Troubles of Sweden and Poland;* and a few more.

ADDITIONAL PORTRAITS.

Charles I. oval, in a hat and cloak.
Queen Henrietta, in mourning.
Elizabeth, daughter of Charles I. with an angel drawing a veil.
Charles II. after Hanneman.
The same, equestrian.
Catherine, Queen of Charles II.
Oliver Cromwell.
Richard Cromwell.
George Monke, Duke of Albemarle. From Barlowe, 6*l.* 6*s.*—*Bindley.*
Jerome Weston, Earl of Portland.
Sir Peter Temple, Baronet.
Sir Kenelm Digby.
Sir P. P. Rubens.
Sir A. Vandyck.
Lady Vandyck.
Alathea, Countess of Arundel.
Lucy, Countess of Carlisle, (bust.)
Madame Anne Kirk, sitting, (scarce etching.)
William Camden.
Inigo Jones.
James Shirley, poet. A bust, 4*l.* 8*s.*—S.
John Evelyn, Esq.
Dr. Sibbes.
Archy, the King's Jester, 6*l.* 5*s.* *Bindley.*
A set of Birds; another of Animals, after Barlow. A set of Lions and Leopards, after Rubens, all excellent.

DUDLEY AND CARTER

were disciples of Hollar; the former, like Gaywood, wrote himself, Quondam Discipulus.[2] His most considerable work was the set of etchings for the life of Æsop, prefixed to the latter edition of Barlow's *Æsop.* Robert Pryke was another of his scholars, and published Pierre Le Muet's *Architecture* in 1675.

[1] A better pun on this word was made on the *Beggar's Opera,* which, it was said, made Gay rich, and Rich gay.

[2] James Sharpe, Lord Archbishop of St. Andrew's, who was most barbarously murdered by the rebels in Scotland. *Thomas Dudley fecit, quondam discipulus W. Hollar,* arms above the oval, 14*l.* *Bindley.*—D.

MR. FRANCIS PLACE,

(—— 1728,)

a gentleman of Yorkshire, had a turn to most of the beautiful arts.[1] He painted, designed and etched;[2] Vertue had heard that he learned the latter of Hollar, and has preserved a letter that he received from Mr. Place, in answer to his inquiries into that fact, and about Hollar himself, of whom he relates on his own knowledge many particulars which Vertue has inserted in his life of that artist; but denies his having been instructed by him. Mr. Place was a younger son of Mr. Rowland Place of Dinsdale, in the County of Durham, and was placed as clerk to an attorney in London, where he continued till 1665, in which year going into a shop, the officers came to shut up the house, on its having the plague in it. This occasioned his

[1] His genius was powerful, but erratic. He painted, designed, and etched excellently; but merely for his amusement; nor could the hopes of gain or fame ever command his regular application to the art. His residence was in the Manor-house at York, where he mezzotinted a portrait of the archbishop, and his ingenious friend, H. Giles, the glass-stainer. Twelve etchings of animals, from the paintings of F. Barlow, were published, seven of which were by him, and the others by Greffier. They have very great merit. He was conversant with the artists of his age, and greatly esteemed by them. With Mr. William Lodge, his countryman, he entertained the strictest friendship. Their pursuits in art, and their talents, were happily congenial. He died in 1728.

One of his best mezzotints was of his friend Sir Ralph Cole, a painter. (See vol. ii. p. 621.) He was particularly successful in practising the new invention of mezzotinto.—D.

[2] Mr. Scott, of Crown-court, Westminster, had a picture of gooseberries, painted in oil, on a black ground, (a common method with him, as Mr. Scott was told by Mrs. Windham, Place's daughter, who was living in 1764,) and a jug of his earthenware.

leaving London; and gave him an opportunity of quitting a profession that was contrary to his inclination, and of following the roving life he loved, and the arts for which he had talents.[1] Ralph Thoresby, in his *Ducatus Leodiensis*,[2] often mentions Mr. Place with great encomiums, and specifies various presents that he made to his Museum.[3] He tells us too that Mr. Place discovered an earth for, and a method of making porcelain,[4] which he put in practice at the Manor-house of York, of which manufacture he gave Thoresby a fine mug.[5] From the same account we learn, that Mr. Place discovered porphyry at Mount Sorril in Leicestershire, of which he had a piece to grind colours on. This author specifies views of Tinmouth-castle and light-house; the cathedral of York, churches and prospects of Leeds, drawn and etched; and a mezzotinto of Henry Giles, the glass-painter, executed by Mr. Place. He also scraped three plates of John Moyser, Esq. of Beverley, his particular friend; of Thomas Comber, Dean of Durham, and of Nathan Crew Bishop; the last is finely executed. Many sketches of castles and views which he took in Wales, and of various other places in England, Scotland, and Ireland, several of them well finished, are extant, and have been engraved. A view of Scarborough-castle was drawn as late as the year 1715.[6] His prints are very scarce; he

[1] The additions to this article were communicated by a near relation of Mr. Place.

[2] Pp. 196, 466, 477, 492, 497. At the end of this account of Leeds is a catalogue of Thoresby's own museum, now dispersed, in which were some valuable and many foolish curiosities. Of the latter sort was a knife taken from one of the Mohawks, 1710, so seriously was that vision believed at that time, by grave people. Another of his rarities was a leaf of an Ananas; that fruit, now so common here, was scarce enough in the year 1715 to have a leaf of it preserved in a repository. The book itself is very diverting. Thoresby, like other solemn and retired triflers, thought the world interested in knowing whatever related to them. Ashmole's *Diary* is ridiculously curious. Thoresby informs us that in his youth he was uneasy when he first observed that he had not the usual quantity of spittle that others have, p. 615. What a brave discovery was printing, for men who wish to record how often they sneezed!

[3] A new and enlarged edition of the *Ducatus Leodiensis*, was published by Thomas Dunham Whitaker, D.D. fol. 1820.—D.

[4] His pottery cost him much money: he attempted it solely from a turn to experiment; but one Clifton, of Pontefract, took the hint from him, and made a fortune by it.

[5] I have a coffee-cup of his ware; it is of grey earth, with streaks of black, and not superior to common earthenware.

[6] His mezzotint of Archbishop Sterne sold for 10*l*. (*Bindley.*) A small oval of General Lambert, 5*l*. 15*s*. 6*d*.—S.

seldom resided in London, and drew only for his amusement, seldom completing what he undertook, and in his rambles, painting, drawing, and engraving, occasionally. In the reign of Charles II. he was offered a pension of 500*l.* a year to draw the Royal Navy; but declined accepting it, as he could not endure confinement or dependence. In Thoresby's *Topography of Leeds* are some churches drawn by Place. Ames[1] mentions a print by him, which I have, of Richard Thompson, from a painting of Zoust: it is boldly done. Another is of Sterne, Archbishop of York. He also did some plates of birds. (*V.* vol. ii. *of Anecdotes of Painting*, article GRIFFIERE; and the figures for Godartius's *Book of Insects*.) Mr. Place died in 1728, and his widow, by whom he had a daughter, married to Wadham Wyndham, Esq. quitting the Manor-house in York, disposed of his paintings, among which were an admired piece of fowls, others of flowers and fish, unfinished. There are two heads of Mr. Place extant, one by himself, the face only finished, and another by Murray. [Catherine, Countess of Middleton, from Lely. Charles I. in his robes.]

J. SAVAGE

may be styled engraver to a set of heroes, whom Prior calls "the unfortunate brave." No country preserves the images and anecdotes of such worthies with such care as England. The rigour of the law is here a passport to fame. From the infringers of Magna Charta to the collectors on the road, from Charles I. to Maclean, every sufferer becomes the idol of the mob. Some of the resemblances preserved by Savage are of men who fell in a better cause; Bishop Latimer, Algernon Sidney, Alderman Cornish, the Earl of Argyle, Sir Edmondbury Godfrey,[2] Sir Thomas Armstrong, and the Duke of Monmouth. He has also done heads of John Gadbury, Sir Henry Chauncy, Sir

[1] In Drake's *Eboracum* are two views on the river Ouse, etchings, and a ground plan of St. Mary's-abbey.—D.

[2] In Thoresby's museum, mentioned above, was a blood-coloured riband with death's head, swords, &c. inscribed, "In memory of Sir Edmondbury Godfrey, murthered the 12th of October 1678." A strong picture of the height to which the rage of party was carried!

Henry Pollexfen,[1] John a Lasco, Arthur Earl of Torrington,[2] Ch. Leigh, M.D. some coins in Evelyn's *Numismata*, and two plates for Guidott's *Thermæ Britannicæ*.

MR. WILLIAM LODGE,

(1649—1689,)

was son of Mr. William Lodge of Leeds, merchant, by Elizabeth, daughter of Mr. John Sykes, eldest son of Richard Sykes, Esq. one of the first aldermen of that town [then newly made a corporation by Charles I.][3] where our artist was born, July 4, 1649, and inherited an estate of 300*l.* a year. From school he was sent to Jesus-college, Cambridge, and thence to Lincoln's-inn; but more pleasureable studies suiting his genius, he attended Thomas, Lord Bellasis, afterwards Vicount Falconberg, in his embassy to

[1] For this plate Savage received 3*l.* and the same for Latimer.

[2] This doctor ought not to be forgotten for his translation of a Latin epitaph, which he has given in his *History of Lancashire:* the latter part of the inscription runs thus:—

"L. Julius Maximus
—— Alæ Sar. Conjux
Conjugi incomparabili
Et Filio Patris pientis
simo et Soceræ tena
cissimæ Memoriæ, p."

Thus Englished by Dr. Leigh, book iii. p. 5:—

"Julius Maximus and Alæ a Sarmatian, wife to her incomparable husband, erects this to perpetuate the memory of Simo, the son of a pious father and his father-in-law."

[3] Anno 1626.

Venice, where, meeting with Giacomo Barri's *Viaggio Pittoresco*, wherein are particularized the chief pictures in Italy,[1] and an account of Canon Settala's famous cabinet at Milan; Mr. Lodge translated it into English, and added of his own graving, heads of the most eminent painters, and a map of Italy, printed in octavo, 1679.[2] While on his travels he drew various views, which he afterwards etched. Returned to England, he assisted Dr. Lister of York in drawing rare shells and fossils, which the doctor transmitted to the Royal Society, and are inserted in their *Transactions*, particularly the Table of Snails, No. 85; the Trochitæ and Entrochi, No. 100; the Astroites, No. 112; the drawings of which were in Thoresby's Museum, from whom Vertue received these memoirs. He also drew for Dr. Lister thirty-four different sorts of spiders. There was then at York a club of virtuosi, composed of Dr. Martin Lister, John Lambert, Esq. Thomas Kirke, Esq. Mr. Lodge, and Mr. Francis Place. Between the two last congenial artists was a strict friendship. Once on their rambles, on which they often stayed three or four months, as they were taking views in Wales, they were suspected for Jesuits, [it was at the time of the Popish plot] seized, imprisoned, and not released but on the appearance of some friends from Chester. Thoresby, who, amidst his puerile or anile ideas, could not avoid the superstition of dreams, related to my author, that Lodge being on a fishing party at Mr. Boulter's, at Stank, near Harwood, dreamed [it seems he had never dreamed before, and Thoresby quotes Mr. Locke[3] for another mononeirist] that he should be buried in Harwood church. This vexed him, as he had destined his sepulture at Gisburn, near Craven, by his mother. A dream is nothing without the completion: Lodge died at Leeds; but as the hearse passed by Harwood, the carriage broke, the coffin was damaged, and the dream happily fulfilled, the corpse being interred in the choir there, Aug. 27, 1689.

[1] *Viaggio Pittoresco d'Italia di Giacomo Barri*, Venez. in 1671, 12mo.—D.

[2] From the *Gazette*, April 1678. *The Painter's Voyage to Italy*, in which all the paintings of the most eminent masters are described, where they are preserved in the several collections in Italy. By William Lodge, Gent. of Lincoln's-inn, 8vo.—D.

[3] *Essay*, vol. i. p. 74.

One Captain Fisher wrote upon Mr. Lodge's picture—"Parisiis, Burdegalæ, Romæ, ac postremo Venetiis humanioribus studiis juxta biennium versatus, jam tandem honestis literis et artibus excultus, natale solum petiit 1671, ætatis 23, jam pridem hospitii Lincolniensis admisso socio."

Mr. Lodge's works, besides those I have mentioned, are—

View of Gaeta, the Mole and Plancus's tomb.

Pozzuolo, Caracalla's Mole, Baiæ, &c.

Ruins of the Amphitheatre and Aqueduct at Minturnum.

Promontory of Circe, Temple of the Sun, &c.

Lambeth-house from the Thames.

Westminster-hall and the Abbey.

Sheriff-hutton Castle.

Clifford's Tower.

View of York, from the water-house to the ruins of the manor-house.

Besides these, which were small, he did some large plates of—

The Pont du Gard in Languedoc. To this he signs W.

The Monument. This is reckoned the best draught of it.

Leeds, with the ruins of Kirkstal and Fountain abbeys, with a map of the wapentakes of Shireach and Morley, and a prospect of Wakefield.

Newcastle-upon-Tine, with lesser views of Tinmouth-castle, Alnwic, Holy-island, Berwick-upon-Tweed, Carlisle, and Barnard-castle; all which were finished, and a specimen printed off, before the plate was spoiled by an accident. In the middle was designed a map of Northumberland, and at bottom a prospect of Durham, of the same dimensions with that of Newcastle.

Edinburgh, Glasgow, and Dysart; different plates.

Oliver Cromwell and his page; dedicated to the Protector.

Samuel Malines, after a picture by Claret.

He painted some few things from the life in oil.

WILLIAM SHERWIN,

(1670,)

son of a divine of the same names,[1] is the only person whom I find to have been royal engraver by patent, which himself, on a print of his father, prefixed to the latter's *Clavis*, tells us he was.[2] By what interest he obtained this distinction, does not appear; certainly by no great excellence in his profession. Nor are his works numerous,

[1] He studied the prophecies of Daniel, and the Apocalypse, and was a millenarian.—D.

[2] V. *Ames*, p. 157.——Many of his portraits, done with the graver, appear by the inscriptions to have been from his own drawings, after the life. There are two mezzotints only, which bear his name. 1. Catherine, daughter of John IV. King of Portugal. 2. Elizabeth, Duchess of Albemarle.—D.——[There are also two very large mezzotints by him of Charles II. and his queen, Catherine of Braganza, inscribed, "Guil. Sherwin fecit 1669." They are very scarce, and are dedicated to Prince Rupert.—W. S.]

though he exercised his art for many years. Ames mentions about sixteen heads by him; and there is another, which he has omitted, of John Gadbury, the almanac-maker, who has been represented by no less than four artists. Sherwin perhaps engraved other plates besides portraits. He has done two of Charles II.; one, whole length, prefixed to Ashmole's *Order of the Garter*. The first works I find by him are William Bridge and William Sermon, M.D. both in 1670; the latest, Judge Powel, in 1711. The *Regular Architect of the General Rule of the Five Orders*, by Vignola, with additions by Michael Angelo, done into English by J. Leake, was printed for W. Sherwin, engraver, 1669.

ADDITIONAL PORTRAITS.

Prince Rupert, 14*l.* 14*s.*—S.
George Monke, Duke of Albemarle. 17*l.* 6*s.*—S.
General Massie, equestrian.
James I. ribbon and Order of the Garter.
Charles, Lord Gerard of Brandon, 27*l.* 6*s.* 6*d.*—S.
Christopher Monke, Duke of Albemarle, 11*l.* 11*s.*—*Bindley.*
Adrian Beverland, *Jugez dureste.* 4*l.* 8*s.*
Sir John King, æt. 36, ob. 1677, 15*l.* 4*s.* 6*d.*—*Bindley.*
R. Atkins, Esq.
Sir John Pettus.
Barbara, Duchess of Cleveland, 8*l.* 10*s.*—*Bindley.*
Sir William Jones, Chief Justice, fol. 4*l.* 6*s.*—S.
Queen Catherine of Braganza, in the character of St. Catherine.
William Fiennes, Viscount Say and Sele, 7*l.* 2*s.* 6*d.*—S.
Slingsby Bethel, Sheriff of London, 1680, (*w.l.*) 13*l.* 13*s.*—S.

JOSEPH NUTTING

probably commenced engraver about the time of the Restoration, as not long after he did a plate of Mary Capel, Duchess of Beaufort, from a picture of Walker, and therefore it is likely that he was of some eminence. A head of Matthew Mead, father of Dr. Mead, the physician, is the best thing I have seen of him; his works are few—as Sir John Cheke, from an old picture; James Bonnel, Mr. Locke, George Parker, almanac-maker; and five ovals of the family of Rawlinson; the last dated 1709. He also engraved a frontispiece to Greenhill's *Art of Embalming*, and a head of the author, from a picture by Murray.

[Charles I. surrounded with heads of loyalists.
Nicholas Monke, Bishop of Hereford.
William Elder, sculptor.]

We now come to one of the most capital engravers that

WILLIAM FAITHORNE.

From an Original Drawing
by Himself

Engraved by John H. Robinson.

has appeared in this country. The number of those whose works deserve intrinsic regard, abstracted from their scarcity, or the curiosity of the persons and objects represented, is very small, and soon enumerated. The family of Pass were singularly neat: Hollar still surpassed them, and in branches to which their art never extended. Vorst and Vosterman shone in a higher style. Lombart added roundness to delicacy, and was even a great performer, if compared with most of his successors, of whom Robert White seems to have declined the least. John Smith carried the new discovered art of mezzotinto to the greatest perfection we have seen it attain. The last, John Faber, in some things was, though far inferior, a good workman. Kirkall, commonly a wretched labourer, had singular merit in one branch that will be mentioned. Mr. Strange, ashamed of the creeping and venal style to which the art was sunk in Britain, has given us the works of Italian masters, with a tool worthy of Italian engravers. But yet there had been one Englishman, who, without the timid perfection of French masters, had shown that softness and force, freedom and finishing, were compatible, and that the effect of chiaro-scuro did not depend upon unblended masses of white and black: this was

WILLIAM FAITHORNE.

(—— 1691.)

He was born in London,[1] in what year is uncertain,[2] and bred under Peake,[3] painter and printseller, afterwards knighted,[4] with whom he worked for three or four years before the eruption of the civil war, and whom he accompanied into the king's service. Being made prisoner at Basing-house, Faithorne was brought to London, and

[1] This account is taken from a MS. of Vertue, who received the particulars from Mr. Bagford, librarian to Lord Oxford, and intimate with Faithorne; and from another of his friends, Mr. W. Hill Charke.——

A life of FAITHORNE is preserved in the British Museum, among Bagford's Papers.—D.

[2] *V.* First volume of this work.

[3] Graham says he was about seventy-five when he died.—*Eng. School*, p. 417.

[4] Old Faithorne was apprenticed to Sir W. Peake and Sir George Humble, both of whom were made knights. Pepys' *Memoirs*.—D.

confined in Aldersgate, where he reverted to his profession, and among other heads did a small one of the first Villiers, Duke of Buckingham, in the manner of Mellan. After much solicitation by his friends, he was permitted to retire[1] to France, where he found protection and encouragement from the Abbé de Marolles, a singular man, who, with slender competence of parts, drummed and trumpeted for learning and the arts, till he was admitted into the profession. His memoirs are their memoirs, and one reads them, though they inform one of little more than that he was a good man, and acquainted with several that were great.[2] About the year 1650, Faithorne returned to England,[3] and soon after married the sister of one whom my authors call the famous Captain Cround. By her he had two sons and a daughter, Henry, bred a bookseller, William, to his father's profession.[4] Faithorne now set up in a new shop, at the sign of the Ship, next to the Drake, opposite to the Palsgrave's-head tavern, without Temple-bar, where he not only followed his art, but sold Italian, Dutch, and English prints,[5] and worked for booksellers, particularly Mr. Royston, the king's bookseller, Mr. Martin his brother-in-law, in St. Paul's Churchyard, and Mr. William Peake, a stationer and printseller on Snow-hill, the younger brother of his old master. Some time after the year 1680, Faithorne quitted his shop, and retired to a more private life in Printing-house-yard, Blackfriars, still engraving, but chiefly painting from the life in crayons, in which branch he had formerly received instructions at Paris from Nanteuil. To these portraits I suppose we must refer such of his

[1] Graham says he was banished for refusing to take the oaths to Oliver; but by the account of his two friends, whom I transcribe, he returned to England before the protectorate, which agrees better with a head I shall mention presently, and with a shepherdess which he did at Paris, in 1649. Graham adds, that he studied several years under Champagne, which is also doubtful.

[2] He published a list of all that had made him presents of their works.

[3] Bayfield's head is dated 1654.

[4] Mr. Granger has observed, that "there is a softness and delicacy, as well as strength and beauty, in the best works of Faithorne, which are not to be found in those of any other English engraver. Nothing is more common than for people not to see what is before their eyes; the merit of the admirable artist was not attended to, before it was pointed out by Mr. Walpole." *Biog. History of England*, vol. iv. p. 134, 8vo.—D.

[5] There are some to which is specified, *Sold by William Faithorne.*

prints as have W. Faithorne pinxit; though he also drew in black and white,[1] as John Aubrey in the Museum at Oxford. His crayon heads mentioned by his biographers, were Mr. Lepiper the painter, Col. J. Ayres, Mr. Allen, Mr. Smith, Mr. Sturt,[2] and Mr. Seddon, and most of the noted writing-masters. The last he undertook was of Mr. Jo. Oliver, surveyor of the works at St. Paul's. The misfortunes of his son William broke his spirits,[3] though he was a robust and vigorous man; a lingering consumption put an end to his life. He was buried near his wife, in St. Anne's, Blackfriars, May 13, 1691. Besides his pictures and plates, he published his *Art of Graving*,[4] in 1622, dedicating it to his master Sir Robert Peake. His friend, Flatman,[5] consecrated a poem to his memory, concluding—

"A Faithorne sculpsit is a charm can save
From dull oblivion and a gaping grave."

I shall distinguish the works of Faithorne into five classes; first, his fine prints; second, his middling, of which several approach to the first sort; some to three, his bad; four, his historic; five, such as I have not seen, but many no doubt belong to the first list.[6]

Class I.

His own head looking over his shoulder, long hair. [This is engraved by Filian.]

Sir William Paston, baronet, 1659. A plump gentleman, very long hair, silk mantle over one shoulder. Every part of this print, which I think the best of his works, is finished in the highest perfection. [26*l.* 15*s.*—S.]

Lady Paston,[7] same year; pro-

[1] Graham says, also in miniature, of which there are many instances.

[2] Sturt's head was in Lord Oxford's collection.

[3] He was once cured by Ashmole of an Iliaca passio. See *Diary* of the latter, p. 31, who tells us that he paid Faithorne seven pounds for engraving his portrait, p. 33.

[4] The whole title is, *The Art of Graveing and Etching, wherein is exprest the true way of Graveing in Copper.* Also the manner and method of that famous Callot and Mr. Bosse, in their several ways of etching.

[5] Flatman has two copies of commendatory verses prefixed to Sanderson's *Graphice.* The first, on the fine head prefixed to the work, declares,

"He outsays all, who lets you understand,
The head is Sanderson's, Faithorne's the hand."

[6] The finest collection of Faithorne's works ever made, in point of excellence of the several prints, was dispersed at the sale of the late Sir Mark Sykes, in 1824.—D.

[7] This print is now considered by the collectors as Faithorne's *chef-d'œuvre*, which will account for the extraordinary price it produced.—D.——[This print

bably after a picture of Vandyck. [42*l.* 10*s.* 6*d.*—S.]

Margaret Smith, widow of Thomas Carey, and wife of Sir Edward Herbert; from Vandyck. A whole-length of her by the same master was in the Wharton collection, afterwards in my father's, and now mine. [54*l.* 12*s.*—S.][1]

Montagu Bertie, second Earl of Lindsey, from Vandyck. [37*l.* 16*s.*—S.][2]

William Sanderson, ætat. suæ 68, 1658. Soust pinxit. This head is prefixed to his *Graphice*, and does honour both to painter and engraver. There are two of these heads somewhat different.

Carew Reynell, armiger. Young man; long hair, short band tied. [17*l.* 6*s.* 6*d.*—S.]

Samuel Collins, Doctor of Physic, æt. 67. W. Faithorne, ad vivum delin. et sculp.

Frances Brydges, Countess of Exeter, from Vandyck. [12*l.*—S.][3]

John Kersey, born at Bodicot, &c. 1616; mathematical books. Soust pinx. 1672.[4]

John La Motte, Esq. citizen of London. Born 1577, deceased 1655. [9*l.*]

John, Viscount Mordaunt. Head in armour, oval frame surrounded with arms, in the manner of prints of the Scottish nobility. Titles in Italian. [42*l.*—S.]

Thomas, Earl of Elgin, æt. 62, 1662. Old man with long hair, holding his mantle with his right hand. [8*l.* 10*s.*—S.]

Mary, daughter of Sir Edward Alston, wife of Sir James Langham. [15*l.* 4*s.* 6*d.*—S.]

Henry Cary, Earl of Monmouth.

John Pordage, philosopher, physician, divine, [before his *Theologica Mystica*.]

Thomas Killegrew, in a fur cap, sitting at a table on which lie several of his works. Head of Charles I. hung up, a dog by the table. W. Sheppard pinx. [8*l.* 8*s.*—S.]

George Rodolphus Weckkerlin, æt. 50. Mytens pinx.

Thomas Stanley, octagon frame. P. Lely pinx.

Robert Bayfield, æt. 25, 1654, in a large hat, four English verses.

Another of the same person, without a hat, æt. 27.

Francis Rous, Provost of Eton, large hat, æt. 77, 1656, four English verses.

Small head of a man with long hair and little band, in an oval, with six verses, inscribed J. S. Wright, which show the person represented to have been an author.

Another small head of a man looking off, long hair curled, four English verses, inscribed G. W. It is the portrait of Noah Bridges, Clerk of the Parliament.

Sir Henry Spelman, ruff and point night-cap. [Proof, 14*l.* 14*s.*—S.][5]

Thomas Hobbes, æt. 76. *En quam modice habitat philosophia!* [8*l.* 15*s.*—S.]

One Loveday, in an octagon frame, with six English verses, devices, and French mottoes.

A young clergyman, ditto, no name. Arms, five crescents on a cross; æt. 28, 1662.[6]

Samuel Leigh, young man's head. Arms, æt. suæ 15, 1661. *Incipe et perfice, Domine.* [6*l.* 10*s.*—S.]

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and that of Sir William together, were sold at the Strawberry-hill sale, in 1842, for 3*l.* only; but they were both very bad impressions, and the portrait of the lady was damaged.—W.]

[1] [Sir Mark Sykes's was a magnificent proof, before all letters, of which only one other is known, which is in the Bibliothèque in Paris. Sykes's was bought for Mr. J. P. Ord, and was purchased in 1847 by the British Museum.—S.]

[2] [Sold at the Strawberry-hill sale for 8 guineas.—W.]

[3] [Sold at the Strawberry-hill sale for 5 guineas.—W.]

[4] [Sold, with a proof before painter's and engraver's name, at the Strawberry-hill sale, for 7*l.* 17*s.* 6*d.*—W.]

[5] [A damaged proof sold at the Strawberry-hill sale for 2*l.* 10*s.* 6*d.*—W.]

[6] Ames, (p. 62,) mentions a fine head by Faithorne, of Edward Ellis, of Baliol-college, to which this print and arms answer.

Henrietta Maria, with a veil. Royal arms, Scotland in the first quarter. Done at Paris, in the manner of Mellan. [This print has no inscription beneath.—S.]

A fine head of Smith, writing-master, drawn by Faithorne, but engraved by Vanderbank.

Thomas Mace, prefixed to his book of Music. Faithorne subscribed for three copies. [12mo.]

Henry More, sitting under a tree in a landscape, half-length.

Sir Orlando Bridgman, with the purse, half length. [Lord Keeper, 5*l.* 10*s.*]

Sir John Fortescue.[1]

Robert Boyle, in an oval, with an air-pump. [28*l.* 17*s.* 6*d.*—S.]

Elias Ashmole, bust in a niche. He paid Faithorne seven pounds for the plate. [9*l.* 15*s.*—S.]

William Oughtred, æt. 83, in the manner of Hollar, and as good.

John Wallis, S. T. D. prefixed to his *Mechanica*.

Head of a young man, in his own hair, cravat tied with a riband before; mantle. Arms, a lion rampant crowned, within a bordure. Half sheet.

A large emblematic sheet print of Oliver Cromwell,[2] (*w. l.*) in armour, with variety of devices and mottoes. This very scarce print is in my possession: I never saw another proof of it. [Standing between two pillars which are inscribed "The emblem of England's Distractions, and also of her attained, and further expected Happiness," 1658. 33*l.* 1*s.* 6*d.* The head of Cromwell was afterwards taken out, and that of William III. inserted. In that state it is nearly unique, the only perfect impression known, being in the Pepysian collection at Magdalen-college, Cambridge.—W. S.]

Class II.

Henry Somerset, Marquis of Worcester, in armour, with a truncheon.[3] I have a proof of this, on which the titles are finely written by Faithorne

[1] This, and the preceding, are in Dugdale's *Origines Judiciales*.

[2] [The impression of this fine print of Cromwell sold in Sir M. M. Sykes's sale was a totally unique proof. It was bought there for Mr. Ord, sold at his sale in 1827, and is now (1848) in the British Museum. At Strawberry-hill the print sold for only 9*l.* 19*s.* 6*d.*; but it was in a very bad state.—W. S.]

[3] This print has the garter, though it was never given to the marquis. Probably it was promised: and the plate wanting the titles, looks as if Lord Somerset died before it was finished, and before the promise could be completed, through the misfortunes of both the king and the marquis. I once took this for a print of his son Edward, and so did Vertue; but it is evidently copied from an older print done when Henry was only earl, and which has his name, and was sold by Stent. In that print there is much less appearance of a riband; so small a bit, that it might not be intended for the garter, and Faithorne, by mistake, might supply the Rose and the George, as he has done.——

[Walpole is undoubtedly wrong, for the following reasons:—

1. *Henry*, Marquis of Worcester, was eighty-four at the time of his decease, in 1646, and was consequently born in 1562. It is therefore manifestly impossible that Faithorne could have taken a portrait of him at the age in which he is represented in the print, under which it is expressly stated, *Guil. Faithorne del. et sculp.* The costume also is of the latter period of the reign of Charles I. or of the beginning of that of Charles II.

2. The print he asserts it to be copied from is by Gaywood, an artist contemporary with Faithorne, which, on the contrary, is evidently a very poor imitation of, or copy from, Faithorne's print; and the engraver has ignorantly written under it, *Henery* Somerset, Earle of Worcester, instead of *Edward*, Marquis, &c. The ribbon of the Garter appears quite plainly in this print.

3. In the Somerset pedigree there is no trace whatever of anything like a promise of the Garter to Henry, Marquis of Worcester; but by a patent or commission granted at Oxford, on the 1st of April, 1644, and addressed to "Edward, Earl of Glamorgan, son and heir apparent to our entirely well-beloved cousin,

himself, otherwise the plate had no inscription.[1]

Queen Catherine, in the remarkable habit in which she arrived, long dark hair curled in rows, like a perriwig, and spreading wider to her shoulders; strait point handkerchief, black gown laced, the sleeves slashed, and coming down to the middle of her arm, over which are turned up broad round ruffles; white tabby petticoat laced, over a farthingale; gloves in her left hand. [Proof before the inscription, 4*l.* 2*s.*—S.]

Barbara, Countess of Castlemaine, (*h.l.*) leaning on her left hand, hair dishevelled, in an oval frame. [25*l.* 4*s.* —S.][2]

Christopher Simpson (a master of music) J. Carwarden pinx. a name I have seen no where else. There is a smaller print of the same person, but much inferior.

Prince Rupert, dishevelled hair, ribband with a large knot round his neck, broad sash laced; a remarkable print. Guil. Dobson pinx. [14*l.* 14*s.*—S.]

Small head of some author, in a Roman habit; six English lines.

Charles I. Small head in an oval frame, with cornucopias and stonework; seems a head-piece to some book.

John Bulwer, M.D.; long Latin inscription. [16*l.* 10*s.* —S. Proof before letters.]

Edward Boys, S. T. B. æt. 66.

Mrs. Sarah Gilly, small head in oval. This plate is sometimes inscribed, Hannah Wooley, but the best impressions have the name of Gilly.

A woman (*w.l.*) small, in short vest, long petticoat, a cloak with loops hanging behind. Under the figure, Mariana, 1655.

Mrs. Katherine Philips, a bust; on the pedestal, *Orinda.*

Mr. Abraham Cowley. W.Faithorne, sculp. 1687. Another smaller, en buste; a third to his Latin poems.

Richard Carpenter, in the same frame, a profile, out of the mouth of which proceeds an animal's head breathing fire. Four Latin lines. [A Jesuit incendiary.]

Francis Glisson, doctor of physic, æt. 75.

William Gouge, æt. 79, 1653.

Valentine Greatrakes, the stroker; stroking a boy's head. See an account of him in *St. Evremond.* [8*l.* 15*s.* —S.]

John Mayow, in the habit of a doctor of physic.

Sir Richard Fanshaw. Died at Madrid, 1666.

Bust of Lucian in a niche, Greek motto, ten English verses.

Dr. Harvey, bust on a pedestal.

Charles II.; round the frame, Honi soit qui mal y pense.

Two others larger, one in armour, with six English verses;[3] the other in robes of the Garter, the royal arms disposed at the four corners.

Sir Thomas Fairfax. Rob. Walker pinx. In the manner of Mellan. [11*l.* 11*s.*—S.]

John Milton, æt. 62, 1670. Guil. Faithorne ad vivum delin. et sculpsit.

Francis More, serjeant-at-law.

John Hacket, Bishop of Litchfield and Coventry. Four English verses.

Cardinal Richelieu, prefixed to the English translation of his life, by John Doddington.

Henry, Earl and Marquis of Worcester," Charles I. expressly states, "*and from henceforth to give the Garter to your arms, and at your pleasure to put on the George and blue ribbon.*"

There can, consequently, be no doubt that this fine print is the portrait of the celebrated Edward, Marquis of Worcester, who succeeded to the title in 1646, and died in 1667. Faithorne returned to England in 1650, died in 1691; and his prints of this class are dated 1654, 1662, &c.—S.]

[1] [Sold for 7 guineas at the Strawberry-hill sale, but it was very much cut and injured.—W.]

[2] [Sold for 19 guineas, at the Strawberry-hill sale.—W.]

[3] [Sold at the Strawberry-hill sale for 13*l.* 2*s.* 6*d.* It is from the same plate as that mentioned immediately above it, but in a primitive state.—W.]

Monsieur de Thevenot, (*w.l.*) in an Asiatic habit.

Henry Terne, with an account of him in Latin. W. Sheppard pinx. [18*l.* 18*s.* —S. Inscription: *Effigies Henrici Terne Armigeri, qui, anno* 1660, *Hispanorum sex navium classem per novem horas solus sustinuit, &c.* This plate was afterwards altered to a portrait of the Duke of Monmouth.—W. S.]

Lord Chief Justice Anderson, æt. 76.

Sir Henry Coker, æt. 48, 1669. Account of him in English. [27*l.* 6*s.* —S.][1]

Sir Bulstrode Whitelocke, in armour.[2] [19*l.* 19*s.*][3]

Charles, Earl of Carlisle, in armour, octagon frame.

John Ogilby. P. Lely, pinx.

Horace, Lord Vere, Sir Francis Vere, and Sir John Ogle, with one eye.

Olivarius Britannicus heros, in armour, on horseback.

Olivarius primus.[4]

Don John de Castro, the fourth viceroy of India.

Samuel Bolton, S. S. Theol. D. in oval, four Latin verses.

Class III.

These do not deserve to be particularized. I shall barely name them:

Richard Hooker; Edmund Castell; Ricraft, a merchant; the Emperor Marcus Aurelius; Henry Lawes; Bishop Brownrig; Robert, second Earl of Essex; Charles I. in armour; John Ray; Dominicus Contareni, dux Venetiarum.

Classes IV. and V.

I join these, as I have seen very few of his historic prints or title-pages, but will separate them by placing the heads I have not, last.

Parallelum Olivæ. Gods in council at top; Pallas and Neptune on the sides.

An emblematic print; a pilgrim sitting and writing: a pyramid before him with figures and inscriptions; Venice at a distance. This is a frontispiece to Pordage's book, whom I have mentioned before.

Æneas killing Turnus, for Ogilby's *Virgil.*

Hero and Leander, two prints, for David Whiteford's *Translation of Musæus.*

Thomas Killegrew and the Lord Coleraine, the princely *shepards.* I suppose this was for a mask. [There is a print in mezzotinto of Killegrew, disguised as a pilgrim, no name but this distich,—

"You see my face, and if you'd know my mind,
'Tis this—I hate myself and all mankind."]

Mercurius Christianus.

Mercurius Rusticus.

Our Saviour on the Cross, and St. Benedict.

The Assembly-man.

Lucasta, for Lovelace's *Poems.*

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[1] [Sold at the Strawberry-hill sale for 8 guineas.—W.]——[A very poor impression.—W. S.]

[2] The reason of Whitelocke being drawn in armour, though a lawyer, was his being deputy-lieutenant of the militia, in which capacity he acted in the civil war.

[3] [Sold at the Strawberry-hill sale for 1*l.* 11*s.*—W.]——[A bad impression, and not in good state.—W. S.]

[4] This and the preceding belong to a little book called *Parallelum Olivæ;* the frontispiece to which was also executed by Faithorne.

A plan of London and Westminster, in six sheets and two half-sheets. Published and surveyed by Newcourt, 1658.[1]

Christ, after Raphael. I believe this was finished by Fillian.

A Madonna and Joseph, with a lamb, after La Hire: done while Faithorne was at Paris.

Title-plates: to Taylor's *Life of Christ*, extremely fine; to the *Compleat Embassador;* to Collins's *Anatomy;* to Jerye's *Copy-Book;* to Hooke's *Micrographia;* and to the *Philosophical Transactions*. Some of these may be only heads already mentioned; the list I transcribe is imperfectly taken.

The Story of Mr. Cross and Wahorne. I do not know what this means: I suppose it is the duel of Mr. Crofts and Jeffery Hudson. [The Dwarf, see vol. i. p. 216.]

Charles II. on his throne; Archbishop Sheldon, Lord Clarendon, and Monke, Duke of Albemarle, standing; some birds in Barlow's book.

Frontispiece to the English translation of Mezerai's *History of France;* poorly executed.

In Taylor's *Life of Christ*, the four Evangelists, and several historic prints in the book; some in the style of Goltzius, others of Hollar: the Annunciation, in his own manner, very good.

Frontispiece to Horneck's *Crucified Jesus*.

Ditto to an old edition of *Glanville on Witches*.

Six cuts to Sleiden's *History of the Reformation in Germany*, the English edition.

Charles II. sitting between Sheldon and Sir Orlando Bridgman; for *The Present State of England*.

Frontispiece to Legrand's *Philosophia*.

Some plates for the *Philosophical Transactions*.

HEADS.

Henry VIII.; Richard Lovelace; Charles II., no name of engraver, one of his first works; Charles II. inscribed—This is Charles the First's heir; [This is one of the prints mentioned at note [3], page 914; it is entitled, "The Second Charles heire of the Royal Martyr," 31*l.* 10*s.*—S.] Endymion Porter;[2] James, Earl of Perth, drawn by Faithorne, graved by Vanderbank; [Faithorne himself engraved a portrait of him, which is very scarce. See *post*, 917.—W.S.] Sir Bevil Granville, [æt. 39, 1649, in armour, 5*l.*—S.] an octavo print,[3] ex dono Rich. Hacket Litchf. et Cov. episc. 1670, *inservi Deo et lætare*. Vertue mentions a head of the Protector, dedicated to him by Lud. Lambermontius, a physician, with medals at the four corners of David, Solomon, Alexander, and Julius Cæsar, which, though without any name of engraver, he believed was Faithorne's work, [which it most undoubtedly is.—W.S.] Villiers, Duke of Buckingham, in the manner of Mellan; Sir John Hoskins, [commenced by Faithorne, and finished by White;] Archbishop Usher, and a smaller; Roger, Earl of Castlemain; Robert Henley; a man's head, no name, Latin inscription beginning, *Quodcunque manus tua facere potest;* Sir James Harrington; Katherine Lady Harrington; Tobias Venner; James, Duke of York; John Prideaux, Bishop of Worcester; Mr. Richard Zebelina, teacher of shorthand, [Richard Le Beloman, who called himself Zebelina, 14*l.* 3*s.* 6*d.*— S.] Thomas Osborne, Earl of Danby, [this is by Blooteling.—W.S.] William Bates; Edward Stillingfleet, Bishop of Worcester; Quarles; Tafiletta, [Emperor of Barbary,] Count Serena, [Nicholas, Count Serini, Equestrian, combating with a Tartar;] a Bishop of Durham; Sir William Davenant; Dr. Charles Leigh;[4] Penelope Herbert, doubtful; Dr. Colet,

[1] *V.* Gough's *Brit. Topog.* in LONDON.

[2] [This plate was afterwards altered to Robert, Earl of Essex. The first impressions therefore are as Endymion Porter. [Dobson pinxit, 16*l.* 16*s.*—S.]—W.S.]

[3] It is the bishop's own head.

[4] This, I am informed, was engraved by Savage after Faithorne.

Glanvill, and J. Murcott. These three last are prefixed to their works. Sir William Davenant's was for the folio edition of his works. Ames gives some other heads with the name of Faithorne; but as he has always omitted to specify whether engravings or mezzotintos, I should suppose them the latter, and the work of our artist's son.

ADDITIONAL PORTRAITS.

Effigies Regum Anglorum a Wilhelmo Conquestore. A series of small heads, 11*l.* 5*s.*—S.[1]

Q. Elizabeth sitting between Lord Bacon and Sir F. Walsingham.

Charles I. Equestrian, with a view of London.

Ditto, front face, 8*l.* 10*s.*—S.

Q. Henrietta Maria, companion, 7*l.* 12*s.* 6*d.*—S.

Ditto, together, sm. ovals, 10*l.* 10*s.*

Charles II. when a youth, scarf over the armour, 24*l.* 3*s.*—S.

Prince Rupert, Prince Palatine of the Rhine, from Vandyck, 14*l.* 14*s.*

Robert, Earl of Essex, the Parliament General, 6*l.* 16*s.* 6*d.*—S. (See *ante*, p. 917, note [2].)

Henry Rich, Earl of Holland.

Edward, Lord Lyttelton, Lord Keeper.

James, Earl of Perth, Lord Drummond, æt. 31, 24*l.* 13*s.* 6*d.*—S. (See *ante*, p. 916.)

Thomas, Earl of Strafford, and Archbishop Laud, sm. ovals, 8*l.* 15*s.*—S.

Sir Francis Englefield, Bart. of Wootton Basset,[2] Wilts, 1660, in half armour, 4to. 48*l.* 6*s.*—S.

Sir Robert Henley, Bart. in a loose flowing gown, 37*l.* 16*s.*—S.

William Bagwell, æt. 1659, 12mo. 5*l.* 5*s.*—S.

Henry Lawes, musician.

William Shakespeare, a medallion, suspended over two theatrical figures, 12mo. 5*l.* 7*s.* 6*d.*

Maria Ruten (Ruthven). Lady Vandyck.

Edward Ellys, M.A. æt. 28, 1662.

Edmund Castell, S. T. D. æt. 63, 1669, from his *Lexicon Heptaglotton*.

James, Duke of Richmond, in his robes of the Garter, from Vandyck. 4*l.*—S.

Henry, Lord Coleraine, in his robes; curious unfinished proof. 9*l.* 9*s.*—S. [This plate was finished by Vertue.]

Charles, Earl of Carlisle.

Sir William Davenant.

Samuel Collins, M.D. proof, 5*l.* 5*s.*—S.

Thomas Mace, Musician.][3]

WILLIAM FAITHORNE, JUNIOR,

who worked only in that kind [mezzotinto],[4] and arrived to a good degree of excellence. He was negligent; and I believe fell into distresses which my authors say afflicted his father, and obliged himself to work for booksellers.

[1] [The first impressions of these prints have two portraits on one plate. The most complete set, consisting of twenty-five portraits, was sold at Mr. Shegg's sale, in 1842, for 15*l.* and is now in the British Museum.—W. S.]

[2] [Bought at the Strawberry-hill sale, for the British Museum, for 30 guineas.—W.]

[3] [Walpole's collection of Faithorne's works amounted, in all, to 285 pieces, and realised only 201*l.* at the sale in 1842.—W.]——[It was, however, but very indifferent, and by no means complete, besides that the prints were generally in very bad condition. Sir Mark Sykes's, which, as Dallaway justly observes, was the finest ever made, produced, in 1824, 1271*l.* 14*s.* 6*d.*—W. S.]

[4] The younger Faithorne is placed here before his time, as he should be considered as a mezzotinto engraver only, and as yet that invention has not been described by Walpole. It belongs to the next reign.—D.

He died about thirty years old, and was buried in the churchyard of St. Martin's. His prints are—

Thomas Flatman, probably his first work.
Mary, Princess of Orange.
Sir William Reade,[1] oculist to Queen Mary.
Mr. Dryden, in a long wig.
Queen Anne, with loose hair, Garter-robes.
Prince George of Denmark.
Mr. Jeremiah Collier.
John More, Bishop of Ely.
Frederic, Count of Schomberg.
Another, when duke.
John Cooper, a boy with a dog.
Lady Katherine Hyde.
Mrs. Mariamne Herbert.
The Princess of Hanover.
Charles II. King of Sweden.
A Lady, half-length, with a basket of flowers; no name.
Lord Henry Scott.
Mr. James Thynne, a boy.
Mr. Richard Gomeldon.
Queen Mary.
Shadwell, the poet.
Sir Richard Haddock, fine, [after Closterman.]
Mrs. Plowden, with a garland, gown lined with striped silk; no name.
Another, but instead of the garland she has a necklace in her hand.
Sancta Maria Magdalena.
A Cupid, after Parmentier.
A death's head between a watch and a rose in a glass bottle.
A black giving fruit to a girl, inscribed *Beauty's Tribute.*

Others mentioned by Ames, are—

The Princess Sophia.
W. Bagwell.
W. Boys.
J. Seddon.
Mrs. Smith.
Madam Nichols. This I believe is the same with Mrs. Plowden.[2]

JOHN FILLIAN

was scholar of the elder Faithorne, whose head he copied, and was living in 1676; but probably died young, as only two more plates appear of his hand; the heads of Thomas Cromwell, Earl of Essex, and of Paracelsus, [the Frontispiece to Heylin's *Cosmography.*] Mr. Hill the painter was a disciple of Faithorne, but never applied to engraving.

Engravers in the Reign of Charles I. not mentioned by Walpole.

Thomas De Leu.

Sir Walter Raleigh, sm. oval.
Mark Alexander Boyd, æt. 36, 12mo. a Scotch poet.
James I. æt. 42.
Sir Francis Drake.
Mary, Queen of Scots, an oval in a square.

Peter de Jode the Younger.

Portraits after Vandyck:—
Charles I.
Q. Henrietta Maria.
T. Earl of Strafford.
Prince Rupert.
Catherine, Duchess of Lenox.
Catherine, Countess of Newburgh.

[1] He was a mountebank, knighted by Queen Anne, and appointed her oculist. See the Life of Mr. Nash.

[2] The description of the print of Mrs. Plowden by Ames, is essentially different.—D

Himself.
Alexander Brown, limner.
Francis Wouters, painter.
He engraved likewise various portraits and subjects after foreign masters.

Henry Dankers.

Sir Edmond Fortescue of Fallowpit, in the County of Devon, knt. æt. 38, 1647. 16*l.* 5*s.* 6*d.*—S.
Charles II. after Hanneman. 12*l.* 5*s.*—S.
Princess Augusta Maria, in the character of Diana.
A set of Views and Palaces in England. See vol. i. p. 458, note [2].

Cornelius Van Dalen the Younger.

Sir John Pennington, Admiral, 1636.
Algernon Percy, Earl of Northumberland, Admiral and General of His Majesty's Fleet, 1636. 7*l.* 10*s.* *Bindley.* 15*l.*—S.
Charles the Second.
James, Duke of York.
Henry, Duke of Gloucester, in armour. 5*l.* 7*s.* 6*d.*—S.
Old Parr, "aged 152 years and odd months," living in the Strand, (at Arundel-house,) 1635.

George Yeates.

George Mountaigne, Bishop of London and Archbishop of York. 9*l.* 15*s.*—S.

Israel Sylvestre

came to England in the train of the Queen Mother of France, and etched a view of the Banqueting-house, Whitehall.

Robert Boissard.

Robert, Earl of Essex and Ewe, equestrian in armour, 1600. Ships at Sea. 21*l.* 10*s.*
Sir Francis Drake.
Christopher Carlisle.
Boissard published six of the heads of English Circumnavigators.

Paul Pontius or Du Pont.

Sir Balthasar Gerbier, æt. 42, 1634.
Mary, Countess of Warwick, after Vandyck, Staeverts, and Steenwyck.
Abraham Diepenbeck, painter.
James, Marquis of Montrose.
He was particularly patronized both by Rubens and Vandyck, from whose pictures he engraved with the greatest spirit and skill.

Christopher Hagens.

Sir William Davidson, æt. 48, 1644. 4*l.* 4.—S. 7*l.* 7*s.* *Bindley.*

Cornelius Visscher

was never probably in England, but he engraved—
Mary, Princess of Orange, daughter of Charles the First.
Charles II. during his exile, 1650.

Johan Wierx or Wierix.

Henry Garnet, (Jesuit.)
Henry Fisher, (Jesuit.)

Portraits to which no Engraver's name is annexed.

Mulled Sack, a fantastic and humorous chimney-sweeper so called, in a cap and feather, &c. 42*l.* 14*s.* 6*d.* *De la Bere.* The only other known, is in the Bodleian Library.[1]
Robert Devereux, Earl of Essex, equestrian, hat and plume of feathers, in armour; encampment in the distance, sm. fol. etching, 51*l.* 9*s.*
George Villiers, Duke of Bucks, oval, cloak over the left arm, &c.
Alicia, Countess Dowager of Derby. Lady of the Isle of Man, in mourning weeds, 9*l.* *Bindley.*
Lady Aubigny, (*sm. w.l.*) holding a deed with a seal appendant, standing under an arch, 13*l.* *Bindley.*
Thomas, Earl of Arundel, in armour, on horseback; army in the distance, 1639, half-sheet. 17*l.* 6*s.* 6*d.*—S.
Sir John Hotham, Governor of Hull, with a view of Hull, equestrian. 9*l.* 19*s.* 6*d.*—S.
Lord Deputy Ireton, in half armour, a walking cane in his hand; etching. 5*l.*—S. The same, equestrian, 5*l.* 5*s.*—D.

[1] [The Delabere impression of Mulled Sack was bought for the Marchioness of Bath. At her sale in 1826 it sold for 60*l.* 18*s.* A third impression was discovered some years since, and sold for 30*l.*—W. S.]

PETER LOMBART.

(1613—1682.)

Vertue had been able to trace no circumstances of his life, but that he came from Paris, and returned thither; the first certainly before the Revolution, as he graved a plate of the Protector; a frontispiece [and other subjects] to Ogilby's *Virgil*, published in 1654; a title to a small octavo in 1658; and Sir Robert Stapleton's head for his *Juvenal*, before 1660. In fact, he does not seem to have stayed long here in the reign of Charles II., a cut of Antoine Grammont[1] being dated at Paris in 1663. In 1660 he made a large title-plate with many figures for Field's *Bible*, printed at Cambridge. His best works are the twelve half-lengths from Vandyck, too well known to be particularized.[2] His other plates I will repeat briefly; as I shall those of subsequent engravers. As they grow nearer to our own times, and are common, to describe them is unnecessary.

Head of [Robert] Walker, the painter: something different from that at Oxford.

Charles I. on horseback, from Vandyck. [A page holding his armour.] Lombart afterwards erased the face, and inserted that of Cromwell, and then with the Vicar of Bray's graver restored the king's.

Cromwell, (*h.l.*) in armour, page tying his scarf, [after Walker.]

Sir Samuel Moreland. [Bart. 1658, fol.]

John Ogilby. [Octagon folio.]

Charles V. emperor.

Walter Charlton, M.D. 8vo.

William Davison, physician.

Anne Hyde, Duchess of York.

Dr. Donne.[3]

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[1] So Vertue. I suppose this was Antony, first Duke of Grammont. Of his brother Philibert, the famous Count Grammont, I have given a print to his *Memoirs*, from his portrait among the Knights of the St. Esprit, in the Salle des grands Augustins, at Paris; a collection it is surprising the French have never engraved, as it contains so many of their great men. Every new knight sends his portrait to that repository. It is a pity the same practice is not observed by our Knights of the Garter.

[2] This is a set of prints consisting of twelve, taken from portraits by Vandyck. They are called the "Countesses!" Sir W. Musgrave had a set of them, of most brilliant impression.

1. Henry Frederic, Earl of Arundel.
2. Philip, Earl of Pembroke.
3. Rachel Fane, Countess of Middlesex.
4. Anne Car, Countess of Bedford.
5. Anne Villiers, Countess of Morton.
6. Elizabeth Cecil, Countess of Devon.
7. Lucy Percy, Countess of Carlisle.
8. Dorothy Sydney, Countess of Sunderland.
9. Anna Sophia Herbert, Countess of Carnarvon.
10. Elizabeth Barnham, Countess of Castlehaven.
11. Margaret, Countess of Carlisle.
12. Penelope Naughton, Countess of Pembroke.—D.

[3] There is a frontispiece to his eighty sermons, with his head and emblematic figures, engraved by M. Merian, junior; but I suppose not done in England. To Howel's *Dodona's Grove* the plates were executed by C. Merian, junior.

Dr. Christopher Terne.
Samuel Malines. [In a cloak. 7*l.* 7*s.* *Bindley.*]
Sir Henry Wootton, [æt. 72, fol.]
Father Paul.
John Dethick, [of West Newton, Norfolk, ob. 1644.]
[Christopher Bennet, M.D. 1655.
Jeremy Taylor, Bishop of Downe, 1660.]
Alexander Ross.
W. Cartwright, author, [of Tragedies, 1643.]
Thomas Taylor. [D.D.]
Brian Walton. [Bishop of Chester, æt. 57, 1651.]
De la Fond, Gazetteer of Amsterdam, 1667.
Johannes Dallæus.
Charles Emanuel, Prince of Savoy, 1671. This seems the latest of his works.

In Overton's Catalogue of Prints dated 1672, is mentioned a book of the Seven Sciences, eight plates, by Lombart, but probably executed when he was in England.

Vertue also names an emblematic print which he calls Theophila, or Love-sacrifice, with the device of the Trinity. It is the title to Bendlowe's *Divine Poems*, folio, 1652.

JAMES GAMMON

"can hardly," says Vertue, "be called an engraver," so poor were his performances: yet one of them has preserved a memorable person, Richard Cromwell, and authenticated a picture that I have of him by Cooper. Gammon's few other heads are—

Sir Toby Mathews, Catherine of Braganza, and Mascall the painter, from a picture done by himself.
[Henry, Duke of Gloucester, 15*l.* 15*s.* —S. This high price does not confirm Vertue's opinion of Gammon's merit as an engraver.
George, Duke of Albemarle, large half sheet, oval, in armour.]

ROBERT THACKER;

calling himself designer to the king, engraved a large print on a plate of four sheets of the Cathedral at Salisbury. Morgan, of whom I find as little, may be mentioned with him, having done a plan of London for Ogilby.

WILLIAM SKILLMAN,

living between 1660 and 1670, engraved the façade of Albemarle-house, and a view of the Banqueting-house.

JOHN DUNSTALL,

(1662,)

lived in the Strand and taught to draw. In 1662 he designed and etched a book of flowers. His portraits are, William Gouge; Samuel Clarke, martyrologist; and King William and Queen Mary.

J. BROWN,

(1676,)

a name that might well escape Vertue, since it is only found to a single print in Ames's Catalogue of a supervisor of excise at Bristol; the plate done at Tetbury.—V. p. 48.[1]

PRINCE RUPERT.[2]

(1619—1682.)

It is a trite observation, that gunpowder was discovered by a monk, and printing by a soldier. It is an additional honour to the latter profession to have invented mezzotinto.[3]

[1] Walpole has passed over ALEXANDER BROWNE, a vender of prints, of which many are in a creditable style. He always omits the name of the engraver, but never his own, *A. Browne, excudit.* In 1669, he published, *Ars Pictoria, or an Academy treating of Drawing, Painting, Limning, and Etching,* with thirty copper-plates, fol. Browne taught drawing, and practised it with success. The designs in his book are selected from foreign masters, and are well executed. We have no proof that he engraved them himself. Granger notices twenty-five portraits to which Browne's name is attached with an *excudit.* They are all from Lely.—D.

[2] Prince Rupert was the third son of Henry Frederic, Prince Palatine of the Rhine, and the Princess Elizabeth of England. He dedicated himself to the military profession, and gained early laurels, which he lost in the support of his uncle, Charles the First, not for want of courage but of prudence. In 1652, when established at Paris, he conformed to his hard fate, and found ample consolation in the pursuit of science and the fine arts.

He was the author of several inventions of decided utility; in his own profession, of a method to bore cannons, and of a mixed metal of which they should be composed, and of a great improvement in the manufacture of gunpowder. He communicated to Christopher Kirby a method of tempering steel, for the best fish-hooks ever made in England.—D.

[3] [It is long since this report was first questioned, and that it is an error is now well established. The inventor of mezzotinto engraving was LUDWIG VON SIEGEN, born at Utrecht, in 1609, but of an ancient and noble family of Westphalia, on his father's side; his mother, a native of Holland, was of Spanish origin. In 1637, after the death of the Landgrave of Hesse, Siegen was appointed page to the young Prince William VI. by his mother, the Regent Amelia Elizabeth; and in two years afterwards he was appointed chamberlain, an office which he held until 1641, when he removed to Amsterdam, apparently for the purpose of practising a new method of engraving, which he had discovered during the time that he was in the service of the Landgrave. On the 19th of August, in 1642, Siegen wrote a letter to this prince,

Vandyck pinx.

PRINCE RUPERT.

Engraved by B. P. Gibbon?

From a very Rare Print by W. [illegible]

Few royal names appear at the head of discoveries; nor is it surprising. Though accident is the most common mother of invention, yet genius being a necessary midwife to aid the casual production, and usher it to existence, one cannot expect that many of the least common rank should be blest with uncommon talents. Quickness to seize and sagacity to apply are requisite to fortuitous discoveries. Gunpowder or printing might have fallen in many a prince's way, and the world have been still happy or unhappy enough not to possess those arts. Born with the taste of an uncle, whom his sword was not fortunate in defending,

accompanying some proofs of a portrait of his mother, Amelia Elizabeth. These proofs were from a plate engraved in mezzotinto, by Siegen himself; and in the accompanying letter (which is still preserved among the archives in the library at Cassel), he speaks of his new and astonishing method of engraving, of which, he says, no engraver or artist will be able to devise the process.

This portrait, though, as the letter shows, printed in 1642, was not published till 1643, when it appeared with the date altered to that year, together with a portrait of Elizabeth of Hungary; and the prints drawn off by Siegen himself before its publication, not already disposed of, were altered with the pen, to the same date: specimens of all three still exist.

The inscription on the original plate (16 French inches high by 12 wide, and rounded at the top), is as follows:—

"Amelia Elizabetha, D. G. Hassiæ Landgravia, &c.
Comitissa Hanoviæ Mutzenb.
Illustrissimo ac Celsimo. Pr. ac Dño. Dño. Wilhelmo VI. D. G. Hassiæ Landgr. etc. hanc Serenissimæ Matris et Incomparabilis Heroinæ effigiem ad vivum à se primum depictam novoque jam sculpturæ modo expressam dedicat consecratque
Lá S. Aõ. Dni. CIↃ IↃC XLII."

The reader will find a copy of this print, and a fac-simile of the letter alluded to, in M. Leon de Laborde's *Histoire de la Gravure en Manière Noire*, Paris, 1839. Laborde enumerates seven engravings by Siegen, the latest of which is dated 1657.

Siegen left Holland in 1648, and entered the military service of the Duke of Wolfenbüttel. In 1654 he returned to Holland, and visited Cologne, near which he had an estate; and from Cologne he repaired to Brussels, where he became acquainted with Prince Rupert, to whom he explained his new method of engraving, who again instructed Wallerant Vaillant; Siegen is therefore the *soldier* mentioned by Evelyn. In 1656 the method appears to have become very generally known on the continent, but it was first introduced into England by Prince Rupert after the Restoration in 1660; and it was here, either through the imperfect representations of the prince himself, or through the inattention of Evelyn, published by him in 1662, as the prince's own discovery, and he has in this country ever since had the credit of it. This mistake was not made on the continent, for Sandrart, who wrote during the lifetime of Siegen, though not altogether accurate in what he says, gave the credit of the discovery to its inventor; he says—"The inventor of this art was a lieutenant-colonel in the Hessian service, of the name of Von Siegen, who discovered it after the peace in 1648." Siegen was a major in the service of the Duke of Wolfenbüttel, but did not attain this rank until 1674; he was still living in 1676, but the year of his death is not known.

For a full account of this subject the reader is referred to Laborde's work already cited; and a more accessible account of Siegen will be found in the Editor's notice of him in the *Supplement* to the *Penny Cyclopædia*.—W.]

Prince Rupert was fond of those sciences which soften and adorn a hero's private hours; and knew how to mix them with his minutes of amusement, without dedicating his life to their pursuit like us, who, wanting capacity for momentous views, make serious study of what is only the transitory occupation of a genius. Had the court of the First Charles been peaceful, how agreeably had the prince's congenial propensity flattered and confirmed the inclination of his uncle![1] How the Muse of Arts would have repaid the patronage of the monarch, when for his first artist she would have presented him with his nephew! How different a figure did the same prince make in a reign of dissimilar complexion! The philosophic warrior, who could relax himself into the ornament of a refined court, was thought a savage mechanic, when courtiers were only voluptuous wits. Let me transcribe a picture of Prince Rupert, drawn by a man[2] who was far from having the least portion of wit in that age, who was superior to its indelicacy, and who yet was so overborne by its prejudices, that he had the complaisance to ridicule virtue, merit, talents.—But Prince Rupert, alas! was an awkward lover!

"Il étoit brave et vaillant jusqu'à la témerité. Son esprit étoit sujet à quelques travers, dont il eut été bien faché de se corriger. Il avoit le génie fécond en expériences de mathématiques, et quelques talens pour la chimie. Poli jusqu'à l'excès, quand l'occasion ne le demandoit pas, fier, et même brutal, quand il étoit question de s'humaniser. Il étoit grand, et n'avoit que trop mauvais air. Son visage étoit sec et dur, lors même qu'il vouloit le radoucir; mais dans ses mauvaises humeurs, c'étoit une vraie physionomie de reprouvé."

What pity that we, who wish to transmit this prince's resemblance to posterity on a fairer canvass, have none of these inimitable colours to efface the harsher likeness! We can but oppose facts to wit, truth to satire. How unequal

[1] A love and practice of the arts was inherent in other branches of the Palatine family. Prince Charles Ludowic, Prince Rupert's eldest brother, had made a collection of paintings, which, after his death in 1691, were "brought over to be sold at the vendue, near Bedford-gate, Charles-street, Covent-garden, where, by an invention of lights, they may be seen at night as well as by day."—*Gazette.*

His sister, the Princess Louisa Hollandina, was instructed by Honthorst, and gained considerable proficiency in painting. She sent, when very young, two specimens to the collection of her uncle, King Charles, thus noticed in Bathoe's *Catalogue*, No. 70, 72, LIMNINGS. The Angel and Tobit with the Fish, in a landscape, and a Falconer with a falcon on his left fist, in a landscape.—D.

[2] Count Hamilton.——*Mem. de Grammont*, p. 240, edit. Walpole.—D.

the pencils! Yet what these lines cannot do, they may suggest: they may induce the reader to reflect, that if the prince was defective in the transient varnish of a court, he at least was adorned by the arts with that polish, which alone can make a court attract the attention of subsequent ages.

We must take up the prince in his laboratory,[1] begrimed, uncombed, perhaps in a dirty shirt: on the day I am going to mention, he certainly had not shaved and powdered to charm Miss Hughes,[2] for it happened in his retirement at Brussels, after the catastrophe of his uncle. Going out[3] early one morning, he observed the sentinel at some distance from his post, very busy doing something to his piece. The prince asked what he was about. He replied, the dew had fallen in the night, had made his fusil rusty, and that he was scraping and cleaning it. The prince, looking at it, was struck with something like a figure eaten into the barrel, with innumerable little holes close together, like friezed work on gold or silver, part of which the fellow had scraped away.

One knows what a mere good officer would have said on such an accident; if a fashionable officer, he might have damned the poor fellow, and given him a shilling; but the *génie fécond en expériences* from so trifling an accident conceived mezzotinto. The prince concluded that some contrivance might be found to cover a brass plate with such a grained ground of fine pressed holes, which would undoubtedly give an impression all black, and that by scraping away proper parts, the smooth superficies would leave the rest of the paper white. Communicating his

[1] At Windsor-castle, where, being governor, he principally resided.—D.

[2] The consequence of this gallantry was the birth of a daughter, Ruperta, who was afterwards the wife of Emanuel Scrope Howe, of Langar in Nottinghamshire.—D.

[3] This account Vertue received from Mr. Killegrew, of Somerset-house, who had it from Evelyn. In the *General Dictionary*, a MS. said to be drawn up by Mr. Evelyn himself, ascribes the invention to the soldier. Yet in Mr. Evelyn's printed account of the discovery, he expressly calls it, invented by the prince. It is possible that the soldier might have observed the effect of scraping the rust from his piece, and yet have little thought of applying it, which probably was his highness's idea. In the *Parentalia* the invention is ascribed to Sir Christopher Wren, who is there said to have communicated the discovery to the prince. p. 214. [See Note, *ante*.]

idea to Wallerant Vaillant, a painter whom he maintained, they made several experiments, and at last invented a steel roller, cut with tools to make teeth like a file or rasp, with projecting points, which effectually produced the black grounds: those being scraped away and diminished at pleasure, left the gradations of light.

The surprise occasioned by the novelty of the invention, by its softness, and union of parts, cannot better be expressed than in the words of Mr. Evelyn, whose abilities deserved the compliment paid to him by the prince, of being one of the first to whom this secret, or mystery, as they held it, was imparted; and who was so dazzled with the honour of the confidence,[1] or with the curiosity of the new art, that after encouraging the world to expect the communication, he checked his bounty, and determined not to prostitute the arcanum, but to disclose it only to the elect.—Here is his oracular description:[2]

"It would appear a paradox to discourse to you of a graving without a graver, burin, point or aqua fortis; and yet this is performed without the assistance of either: That what gives our most perite and dextrous artists the greatest trouble, and is longest finishing [for such are the hatches and deepest shadows in plates] should be here the least considerable, and the most expeditious; That, on the contrary, the lights should in this be the most laborious, and yet performed with the greatest facility: That what appears to be effected with so little curiosity, should yet so accurately resemble what is generally esteemed the very greatest; viz. that a print should emulate even the best of drawings, chiaro e scuro, or [as the Italians term it] pieces of the mezzotinto, so as nothing either of Hugo da Carpi, or any of those other masters who pursued his attempt, and whose works we have already celebrated, have exceeded, or indeed approached; especially for that of portraits, figures, tender landscapes, and history, &c. to which it seems most appropriate and applicable."

Thus, as he owns, he leaves it enigmatical; yet thinks he has said enough to give a hint to ingenious persons how it is performed.—In truth, they must have been more ingenious even than the inventor himself to have discovered

[1] Evelyn's *Diary*, 1661, March 13. "This afternoone, Prince Rupert shewed me, with his owne hand, the new way of graving called mezzotinto, which afterwards, by his permission, I published in my history of chalcography; this set so many artists on worke that they soone arrived to that perfection it is since come, emulating the tenderest miniatures." (Vol. ii. p. 164, 8vo.) "Nor may I, without extraordinary ingratitude, conceal that illustrious name, which did communicate it to me; nor the obligation which the curious have to that heroic person, who was pleased to impart it to the world, though by so incompetent an instrument."—*Sculptura*, p. 145.

[2] *Sculptura*, p. 146.——Edit. 1662.

any thing from such an indefinite riddle. One knows that ancient sages used to wrap up their doctrines, discoveries, or nonsense, in such unintelligible jargon; and the baby world, who preferred being imposed upon to being taught, thought themselves extremely obliged for being told any secret which they could not comprehend. They would be reckoned mountebanks in this age, who should pretend to instruct without informing; and one cannot help wondering that so beneficent a nature as Mr. Evelyn's should juggle with mankind, when the inventor himself had consented that the new art should be made public.[1]

Indeed, curious as the discovery was, it did not produce all it seemed to promise; it has diversified prints, rather than improved them; and though Smith, who carried the art to its greatest height yet known, had considerable merit, mezzotintos still fall short of fine engravings. But before the secret passed into his hands, it was improved by Blooteling, who found out the application of the chisel for laying grounds, which much exceeded the roller. George White afterwards made use of the graver for forming the black spot in eyes, and sharpening the light, which in preceding mezzotintos he observed had never been sufficiently distinct.

Some have thought that the Prince only improved on Rembrandt's manner in his prints, but there is no account of the latter making use of a method at all like that practised for mezzotintos.

Prefixed to Evelyn's account is a kind of Saracen's head,

[1] At the close of the *Sculptura*, Mr. Evelyn makes the following declaration: "Upon these considerations, then, it is, that we leave it thus enigmatical; and yet that this may appear no disingenuous rhodomontade in me, or invidious excuse, I profess myself to be alwayes most ready (*sub sigillo*), and by his Highnesse's permission, to gratify any curious and worthy person with as full and perfect demonstration of the entire art, as my talent and addresse will reach to, if what I am now preparing to be reserved in the archives of the Royal Society concerning it be not sufficiently instructive," p. 148.

The Editor has examined Dr. Maty's *Index of the Philosophical Transactions* for this particular essay, without success. If written, it was never printed, probably in consequence of an injunction from the prince himself, as the secret was so soon divulged, and so greatly improved upon by several artists.

After searching in Ayscough's *Additional Catalogue of the MSS. in the British Museum*, No. 211, 23, for Prince Rupert's method of mezzotinto, that article was found to contain his improvements in the composition of gunpowder.—D.

performed by that prince, with his highness's mark, thus: There is another of the same, in large: a man with a spear; and a woman's head looking down, in an oval; no name to it. These are all his works in mezzotinto.[1] Landscapes I think I have seen some etched by him; and in Jervase's sale were some small figures drawn loosely with the pen on white paper; under them was written, Dessinati per il principe Roberto à Londra 23 Septembre. The earliest date of a mezzotinto that Vertue had seen was an oval head of Leopold William, Archduke of Austria, with this inscription—Theodorus Casparus à Furstenburgh, canonicus, ad vivum pinxit et fecit 1656. This person had undoubtedly received the secret before his highness returned to England.[2]

WALLERANT [WARNER] VAILLANT,[3]

(1623—1677,)

though a painter of some reputation, belongs to this work in the light only of an engraver. He was born at Lisle in

[1] "This obligation we have to his Highness P. Rupert, who has been pleased to cause the instruments to be expressly fitted, to shew me with his own hands how to manage and conduct them on the plate, that it might produce the effects I have so much magnified, and am here ready to show to the world, in a piece of his own illustrious touching, which he was pleased to honour this work withall, not as a venal addition to the price of the book (though for which alone, it is most valuable) but a particular grace, as a specimen of what we have alleged." P. 147.

The following are noticed in Bryan's *Dict.* 1. A portrait of himself, in armour, which is marked as above, and dated 1556. 2. A Magdalene in contemplation, after Merian. 3. An executioner, holding a sword in one hand and the head of John the Baptist in the other, after Spagnoletto, in 1658. He engraved the head only of the executioner a second time, and presented it to Mr. Evelyn.—D.

[2] Prince Rupert died in 1682, having completed his sixty-third year. He was never married. His executors sold his collection of pictures by auction. His jewels were estimated at 20,000*l.* It was determined to dispose of them by a lottery; but before the public would purchase the tickets the following advertisement in the *Gazette*, in October, 1683, was considered to be necessary. "Prince Rupert's jewels are to be disposed of by lottery, at 5*l.* a piece—the biggest prize to be a great pearl necklace, valued at 8,000*l.*—and none less than 100*l.* To be drawn in His Majesty's presence; who is pleased to declare that he himself will see all the prizes put in among the blanks, and that the whole shall be managed with all equity and fairness, nothing being intended but the sale of the jewels at a moderate value."

What a sketch is here presented of the times of Charles the Second, when the public could be secured from the fraudulent management of a private lottery, only by the actual presence and interference of his majesty in person!—D.

[3] This was a singularly ingenious family. Wallerant had three brothers, Bernard, James, and Andrew, highly estimated on the continent for their talents in engraving and painting.—D.

1623, but studied under Erasmus Quellin at Antwerp, on leaving whose school he applied himself to portrait-painting; and being advised to go to Frankfort against the coronation of the Emperor Leopold, drew his picture with such success,

that Vaillant soon found himself overwhelmed with business, till the Marechal de Grammont carried him to Paris, where, in four years, he found business enough to enrich him. He returned to Amsterdam and died there in 1677. At what period of his life he came to England does not appear, yet here he certainly was, and came with Prince Rupert, who taught him the secret of mezzotinto. Descamps says that this mystery, as it was then held, was stolen from Vaillant by the son of an old man who scraped the grounds of his plates for him. This might be one of the means of divulging the new art; yet, as I show in the life of Becket, he and Lutterel both learned the secret by other means. Vaillant also drew from the life in black and white. There is a mezzotinto, as I am informed, by him, of Queen Henrietta Maria, sitting in a fringed chair, with a little girl resting against her knees, and a young man leaning on the back of the chair; he has a riband across his shoulder, the edges of which are a little fringed: the lady is at work. I have never seen this print, but it corresponds so much with part of the picture of Sir Balthazar Gerbier's family by Vandyck, mentioned in the first volume of these Anecdotes, that I suspect the lady is not the queen, but Gerbier's wife.

[He likewise engraved a large head of Charles Louis, Prince Palatine, the elder brother of Prince Rupert, 1656. His own portrait; that of his wife; of his father. Froben, the printer, after Holbein. Netscher, Vandyck, and some subjects from eminent masters.][1]

MR. JOHN EVELYN.

"Non solum de his omnibus conscripsit artibus; sed amplius rei rusticæ et militaris etiam, et medicinæ præscripta reliquit; dignus vel ipso proposito, ut eum scisse omnia illa credamus."—QUINTILIAN.

If Mr. Evelyn had not been an artist himself, as I think I can prove, I should yet have found it difficult to deny myself the pleasure of allotting him a place among the arts he loved, promoted, patronised; and it would be but justice to inscribe his name with due panegyric in these records, as I have once or twice taken the liberty to criticize him. But they are trifling blemishes compared with his amiable virtues and beneficence; and it may be remarked that the worst I have said of him is, that he knew more than he always communicated. It is no unwelcome satire, to say that a man's intelligence and philosophy is inexhaustible. I mean not to write his life, which may be found detailed in the new edition of his *Sculptura*, in Collins's *Baronetage*, in the *General Dictionary*, and in the *New Biographical Dictionary*,[2] but I must observe that his life, which was extended to eighty-six years, was a course of inquiry, study, curiosity, instruction, and benevolence. The works of the Creator, and the mimic labours of the creature, were all objects of his pursuit. He unfolded the perfection of the one, and assisted the imperfections of the other. He adored from examination; was a courtier that flattered only by informing his prince, and by pointing out what was

[1] [There are two heads of Prince Rupert by Vaillant; one of these is inscribed—*Prins Robbert, vinder van de Swarte Prent Konst.* Additional circumstantial evidence that this prince appropriated the merit of the invention. W. Vaillant was the first *artist* who engraved in mezzotinto.—W.]

[Vaillant also etched a few plates in a very masterly style, principally portraits. One of the best of them is a large folio portrait of Charles Louis, Count Palatine.—W. S.]

[2] See much more satisfactorily, *Memoirs of J. Evelyn, Esq. F.R.S.* comprising his Diary from 1641 to 1705-6; edited by W. Bray, Esq. F.S.A. 2 vols. 4to. 1822, and in 5 vols. 8vo. 1827.—D.

W.H. Worthington, sculp.

JOHN EVELYN ESQ.R

From an Original Painting by Walker
In the Collection of
George Watson Taylor Esq.r

worthy for him to countenance, and was really the neighbour of the Gospel; for there was no man that might not have been the better for him.[1] Whoever peruses a list of his works, will subscribe to my assertion. He was one of the first promoters of the Royal Society, a patron of the ingenius and indigent, and peculiarly serviceable to the lettered world; for besides his writings and discoveries, he obtained the Arundelian marbles for the University of Oxford, and the Arundelian Library for the Royal Society. Nor is it the least part of his praise, that he who proposed to Mr. Boyle the erection of a philosophic college for retired and speculative persons, had the honesty to write in defence of active life against Sir George Mackenzie's *Essay on Solitude*.[2] He knew that retirement in his own hands was industry and benefit to mankind; but in those of others laziness and inutility.

Vertue discovered that long before the appearance of Mr. Evelyn, his family had been engaged in what then were curious arts. In an ancient MS. in the Office of Ordnance he found these entries[3]—

"A patent for making saltpetre granted to George Evelyn and others, 1587. "Powder-makers: George Evelyn, Esq. of Wooton, in Surrey, 1587. Mr. John Evelyn; Mr. Robert Evelyn; Mr. George Evelyn, till the beginning of 1637."

The lady of our Mr. Evelyn had correspondent talents,[4] she designed the frontispiece to his Essay on the first Book of Lucretius.[5]

[1] See vol. i. p. 252, n.—D.

[2] This was the more remarkable, as Evelyn lived in the shade of philosophy; Mackenzie was continually engaged in the bustle of business and fiercest violence of party.

[3] The Evelyn Family owed their wealth to the manufacture of gunpowder. George Evelyn, of Long Ditton, Surrey, in the reign of Queen Elizabeth, was the progenitor of three distinct and very opulent families, settled likewise in that county, and possessing large estates. The place of the manufacture, and where it is still carried on, was at Worcester-park, Long Ditton.—D.

[4] *Diary*, 1661. "My wife presented to His Majesty the copy of the Madonna she had copied in miniature from P. Oliver's painting after Raphael, which she wrought with extraordinary pains and judgement. The King was infinitely pleased with it, and caused it to be placed in his cabinet amongst his best paintings."—Vol. ii. p. 172. It was to this lady that Cowley paid that most complete and elegant compliment on her beauty and literature—

"The fairest garden in her looks,
And in her mind the wisest books."—D.

[5] Hollar inscribed a head of Vandyck to Mr. Evelyn.

But to come to the point which peculiarly entitles Mr. Evelyn to a place in these sheets.

There are five small prints of his journey from Rome to Naples, which are generally[1] supposed to be etched by one Hoare from Mr. Evelyn's drawings; but a very ingenious and inquisitive[2] gentleman has convinced me that they are performed by his own hand. I cannot give the reader better satisfaction than by transcribing part of a letter which that gentleman was so obliging as to send me, and his modesty I hope will forgive the liberty I take with him.

"*Copy of the Title to Mr. John Evelyn's Five Prints for his Journey from Rome to Naples:—*

"The inscription is engraved on the superficies of a large broken stone table, sustained by a little genius with wings, standing about the middle of the plate: on each side are views of the Roman antiquities, particularly on the left is seen the arch of Septimius Severus:

"Locorum aliquot insignium et celeberrimorum inter Romam et Neapolin jacentium ὑποδεξεις et exemplaria Domino Dom. Thomæ Hensheaw Anglo omnium eximiarum et præclarissimarum artium cultori et propugnatori maximo et συνοπψαμενῳ αὐτῶ (non propter operis pretium, sed ut singulare amoris sui testimonium exhibeat) primas has ἀδοκιμασίας aquâ forti excusas et insculptas

R. Hoare excu. Jo. Evelynus delineator
D. D. C. Q."

The above is an exact copy of the titular dedication to Mr. Evelyn's five prints[3] of his journey from Rome to Naples; and it is imagined that upon the face of the inscription there is a manifest appearance of Mr. Evelyn's being not only the designer, but also the engraver,[4] as well as the dedicator of the prints; notwithstanding the author of his life, prefixed to the new edition of his *Sculptura*, says,

[1] So the author of his life says, transcribed in the *Biog. Dict.* The *General Dictionary* indeed calls them Mr. Evelyn's own engravings, which the following account will make clear. [2] Mr. Nathaniel Hillier.

[3] These etchings were particularized by Latin titles.

1. Tres tabernæ, sive Apij Forum, celeb͞rræ illud in sacris literis, Act. 28.
2. Terracini olim Anxuris Promontorium.
3. Prospectus versus Neapolin a Monte Vesuvio.
4, 5. Montis Vesuvij fauces et vorago sive barathrum internum.

They were completed at Paris during the time he remained there, and under the inspection of Nanteuil. He brought the plates to England, where they were taken off by R. Hoare.—D.——[Impressions of them were in the possession of the late Mr. Upcott, by whom they were sold to the British Museum.—S.]

[4] Busts of Charles II. and W. Lord Brounker, as a frontispiece to the *History of the Royal Society*, were invented by Evelyn, to be engraved by Hollar, as well as the frontispiece to his *Sculptura*.—D.

that they were engraved from his sketches by Hoare, an artist of character at that time; for when we come to examine the prints, and find the title exactly conformable to the above copy, and that the five views themselves are all of them subscribed *JE.* f. at the right-hand corner, and no other notation at all concerning any designer, engraver or publisher whatever, (except the little R. Hoare excu. at the bottom of the title just as above described) one can hardly think otherwise than the author of Mr. Evelyn's life must have been misinformed, and never have seen or carefully considered the inscription on the title dedicatory, and the prints themselves. Besides, I should be glad to be informed how the author of Mr. Evelyn's life came to know that Hoare was an artist, or engraver at all, and more especially if he had been an artist of character. Not to mention a particular circumstance attending my set of the prints in question, (which I have great reason to believe were one of the sets which Mr. Evelyn kept for himself,) being superscribed with a pen and ink, *My Journey from Rome to Naples*, and with a black lead pencil, *Sculpsit Johannes Evelynus Parisiis* 1649.[1] However, it ought to be mentioned that the pen and ink and the black lead do not appear to be of the same handwriting.

The *General Dictionary* corroborates the great probability of Mr. Evelyn engraving these views, by quoting more etchings by him,[2] a view of his own seat at Wooton, and another of Putney; and Thoresby in his *Museum*, says expressly, p. 496, that the prints of the journey from Rome to Naples were done by Mr. Evelyn, who presented them to him, with his own head by Nanteuil.

[In his twenty-ninth year, Mr. Evelyn commenced his

[1] Evelyn, while at Paris, greatly encouraged Robert Nanteuil, an engraver of singular talents and industry, who invented a manner of his own, and brought it to perfection. Nanteuil died at Paris, in 1678, at the early age of forty-eight; and it is scarcely credible how many fine portraits he accomplished. Mr. Evelyn became very intimate with him, and acquired much information relative to the practical part of the art. The five views before-mentioned were finished at Paris, under his inspection. He likewise engraved for Mr. Evelyn, as a private plate, his portrait, a proof of which was sold for 13*l.* 13*s.*—*Baker.*

Mrs. Evelyn's portrait was taken in pencil, and each of these has been engraved for the *Diary.*—D.

[2] The plate has been retained by the family; and an impression of it is given in the second volume of the *Memoirs* above mentioned, 8vo. edition.—D.

literary career, by publishing a tract upon *Liberty and Servitude*, 12mo. 1649, and finished it by the *Acetaria, a Discourse of Sallets*, 8vo. 1699, in his eightieth. He published twenty-seven books; the principal of which is the *Silva, a Discourse on Forest Trees*, fol. 1664.]

REMARKS ON MEZZOTINTO.

THE term MEZZOTINTO has been adopted, without strict analogy from the method invented and first practised by Ugo da Carpi, about the year 1510, which was to give the effect of *chiaro-scuro* to his prints, by means of several blocks, which were tinted with colour. As the success was uncertain, this method did not obtain generally.

The invention now treated of, made its first appearance in the Low Countries; and was then termed, *La manière noire;* and Sandrart, in his *Academia Todesca*, describes it as *Ars illa chalcographica, quam nigram vocant.*[1] Prince Rupert, who certainly introduced it into England, gave it the name of MEZZOTINTO; and, as in this country it has been chiefly cultivated, and received its highest improvements, Baron Heineken has not scrupled to give it the denomination of *the English manner*, by way of excellence. *Idée Gen. d'une collection des Estampes.*

Concerning the original invention, the critics appear to be well agreed; and it would seem, that the only secret Prince Rupert really claimed, was that of the form and properties of the instrument by which the intended effect was to be produced, rather than any peculiar principle, upon which the art should be conducted. To Vaillant, the artist, whom he especially patronised, he made a full discovery of his practice, which indeed he exhibited only once to Mr. Evelyn. Mr. F. Place, a dilettante (see p. 902) of unusual ingenuity and talent, was probably the first of our own countrymen who scraped in mezzotinto, about the year 1665. He seems, in his love of the arts and his zeal for their advancement, to have consecrated his efforts to the representation of his private friends, among the artists—Sir Ralph Cole, (vol. ii. p. 621,) of whom Walpole has spoken, made an essay in a print of Charles II. in emulation or imitation of his friend. W. Sherwin, well known as an engraver, had perfected an instrument for preparing the ground of his copper-plates. Granger observes (vol. iv. p. 137), "The secret is said to have been soon after discovered by Sherwin, the engraver; who made use of a loaded file for laying the ground. Prince Rupert, upon sight of one of his prints, suspected that his servant had lent him his tool, which was a channelled roller; but upon receiving full satisfaction to the contrary, he made him a present of it. The roller was afterwards laid aside, and an instrument with a crenelled edge, in shape like a shoemaker's cutting knife, was used instead of it." But he executed only three or four plates in this way. Other engravers, as Becket and Simons, who were employed at the same time adopted the method, and introduced improvements as the result of many experiments; Luttrell was the most ingenious of them.

Browne, who was a printseller, encouraged them all, as this new manner grew into vogue; their names he purposely omitted upon his plates. They are, however, known to be R. Tomson (a publisher likewise), Abraham Blooteling, Gerard Valk, J. Verkolje, &c. In 1683, Browne obtained a patent to publish one hundred mezzotinto prints from Vandyck and Lely, for fourteen years. Robert White excelled them in mezzotinto; but his son, George White, having

[1] ["Das Kupfer-bilden, das man die Schwarze Kunst nennet:" The Black Art—Swarte Konst.—W.]

introduced a very successful method, that of first etching the outlines upon the copper-plates, gave a peculiar precision and spirit to his performances.

A new epoch of the art was produced by the superior skill and high finishing, which are conspicuous in the best works of the younger J. Smith, and the younger Faber.

Patronised by Lely and Kneller, the portraits by both, particularly the last mentioned, gained an additional interest from the multiplying hands of these artists, and have re-appeared with more than their original spirit and character.

By the following quotations, a sufficient degree of information will be communicated, relative to that which, in its most improved state, may be considered as an art, which has sprung up in our own country; and which, if on that claim only, merits a particular attention.

Of the powers and extent of this particular branch of the art, the estimates made by a connoisseur and an artist exhibit a remarkable variance.

The opinion of Mr. Gilpin will, at all times, have its just influence. "*Mezzotinto* is very different from either engraving or etching. In these, you cut the shades on a smooth plate. In *mezzotinto*, the plate is covered with a rough ground, and you scrape the lights. The plate would otherwise give an impression entirely black. The characteristic of *mezzotinto* is softness, which adapts it chiefly to portrait or history, with a few figures; and these not too small. Nothing except paint can express flesh more naturally, or the flowing of hair, or the folds of drapery, or the catching lights of armour. In engraving or etching, we must get over the prejudices of cross lines, which exist on no natural bodies; but *mezzotinto* gives us the strongest representations of the *real surface*. If, however, the figures are too crowded, it wants strength to detach the several parts, with a proper relief: and if they are very small, it wants precision, which can only be given by an outline; or as in painting, by a different tint. In miniature works, also, the unevenness of the ground will occasion bad drawing and awkwardness—in the extremities especially. Some inferior artists have endeavoured to remedy this by terminating their figures with an engraved or etched line: but they have tried their experiment with bad success. The strength of the line and the softness of the ground, accord ill together. I speak not here of that judicious mixture of etching and mezzotinto, which was formerly used by White, and which our best mezzotinto-scrapers at present use, to give a strength to particular parts—I speak only of a harsh and injudicious linear termination."

"You cannot well cast off more than a hundred good impressions from a *mezzotinto* plate. The rubbing of the hand soon wears it smooth; and yet, by constantly repairing it, it may be made to give four or five hundred, with tolerable strength. The first impressions are not always the best. They are too black and harsh. You will commonly have the best impressions, from the fortieth to the sixtieth; the harsh edges will be softened down, and yet there will be spirit and strength enough left."—*Essay on Prints*, p. 38, 39, 8vo. 1792.

Mr. Landseer, in his third lecture on *Engraving*, p. 120, says, "In the process of *mezzotinto*, the whole surface of the copper-plate is first worked over, with a toothed or serrated instrument, which is rocked to and fro in various directions, so that if the plate were then to be printed, a mere blank or black space would be produced on the paper. After this mechanical operation, (which is called laying the ground,) the work of art commences, and is performed chiefly by means of scrapers of various shapes and dimensions, which are used to scrape away the surface or barb of the ground, in the necessary forms, until the requisite degrees of *light* and *middle tint* are produced. *Mezzotinto* is most properly employed on dark subjects, where the constituent parts are large; its shadows being susceptible of great obscurity, profundity and richness; particularly, where the mezzotint is cleared and enriched by the admixture of etched or engraved lines, as was the practice of White, and is the revived practice of

Earlom and others; it is however attended with this disadvantage, that in the lights, where the artist frequently wishes most to engage attention, by irritating the sense of vision, it is least capable of affecting it; the lights of mezzotintos, where they occur in broad masses, being comparatively cold, poor and spiritless." —*Lectures on the Art of Engraving*, delivered at the Royal Institution, by John Landseer, engraver to the king, 8vo. 1807.

To enumerate or refer to artists in mezzotinto, since the date of the conclusion of this volume, would be an arduous undertaking, with a faint prospect of giving satisfaction. But it may be truly asserted, that the superiority of the later to the earlier specimens will be evident, both in their number and their excellence.

The intelligent anonymous author [Dr. Chelsum] of the *History of the Art of Engraving in Mezzotinto*, 8vo. 1786, observes that "the art was for a long time confined principally to the English and Dutch nations, including the Flemish artists. France and Germany, although we owe the invention of the art to the latter, have but little place in its history altogether; France, indeed, which may seem remarkable, since we owe to that country so many superior engravings in the common method, seems at the most to number but three or four mezzotinto scrapers (unless we add Simons as born in Normandy), and none of very distinguished note. There appears to be no account extant of any Italian artist before the present time," p. 94. "The number of English artists indeed, before the present time, but little exceeds that of Holland; Dutch industry instructed probably in the new art by Blooteling, continued to nourish a series of engravers not without success. If the number of English engravers before the present times (under which description we include naturally the subjects of the three kingdoms) exceed but little that of the Dutch artists, yet in point of excellence the palm must be given to our own nation. White and Smith have no rivals among their contemporaries," p. 95. Since the artists above-mentioned, a second school of mezzotint has arisen in England, with a progressive and decided excellence, keeping an equal pace with other efforts of the art of engraving. Out of many, of genuine pretensions, two names only may be selected, that of Valentine Green, for his Agrippina from West; and of R. Dixon, for his Ugolino from Sir Joshua Reynolds, and this, without any disparagement of the artists of the present day.—D.[1]

[1] [To these artists might be added many names of mezzotint engravers, who have well maintained the celebrity this country has obtained. Sir Joshua Reynolds was extremely fortunate in his engravers. The portrait of the Duke of Leinster, engraved after him by Dixon, is a masterpiece of art, and has never been excelled. The productions of J. R. Smith are also of infinite merit, and render the pictures of Sir Joshua Reynolds, even to the very touches of the brush, with marvellous effect. Mac Ardell (noticed *post*, pp. 961, 984), and Richard Earlom, were most capital engravers; the pair of prints by the latter, called the Fruit and Flower Pieces, after Van Huysum, and published in the *Houghton Gallery*, are still unrivalled, and universally admired by artists and amateurs in every country.

In more recent times, the late Mr. S. W. Reynolds may be cited as an artist of very considerable skill. His Wreck of the Medusa, engraved from the picture by Gericault, in the Louvre, may be considered one of the masterpieces of *mezzotinto* engraving. The same engraver has also produced a series of small mezzotint prints after the principal works of Sir Joshua Reynolds, which has obtained a well-deserved popularity. The portraits of Master Lambton and of Pope Pius VII. after Sir Thomas Lawrence, by Mr. Samuel Cousins, are also magnificent specimens of what wonderful effects this style of art can produce. At present it appears to be in abeyance; as the so-called mezzotints are mixtures of etching, stippling, line engraving, and scraping, by which all brilliancy is sacrificed, and a weak and muddy effect produced, probably well adapted for the subjects of animals, to which public taste is now especially directed, but totally unfit to represent subjects of high art.—W. S.]

DAVID LOGGAN,

(1635—1693,)

was born at Dantzic, and is said to have received some instructions from Simon Pass in Denmark. Passing through Holland he studied under Hondius, and came to England before the Restoration. Being at Oxford, and making a drawing for himself of All-Souls-college, he was taken notice of and desired to undertake plates of the public buildings in that University, which he executed, and by which he first distinguished himself.[1] He afterwards performed the same for Cambridge, but is said to have hurt his eye-sight in delineating the chapel of King's-college. He also engraved on eleven folio copper-plates Habitus Academicorum Oxoniæ à Doctore ad servientem. In the Registry of Matriculation there is this entry, David Loggan Gedanensis, Universitatis Oxon. Chalcographus, July 9, 1672. He had a license for fifteen years for vending his *Oxonia Illustrata*. He frequently drew heads[2] in black-lead, as Mr. Ashmole's[3] in 1677, and the Lord Keeper North's at Wroxton; and was one of the most considerable engravers of heads at that time. Dryden, satyrizing vain bards, says—

> "And in the front of all his senseless plays
> Makes David Loggan crown his head with bays."[4]

He married Mrs. Jordan,[5] of a good family near Witney, in Oxfordshire, and left at least one son, who was fellow of Magdalen-college, Oxford. David lived latterly in Leicester-fields,[6]

[1] Advertisement in the *Gazette*, 1674. *Oxonia Illustrata*, by David Loggan. The price 25 shillings.—D.

[2] Mich. Burghers told Vertue that he had Loggan's own head done by himself, in black lead, æt. twenty, 1655—[if so, he was born in 1635;] and knew of no other portrait of him; but he certainly sat to Soest.——

These portraits are most curious specimens of pencil drawing. The Editor possesses one of an old lady in a black veil, which has been well preserved, and is finished most delicately. Dated D. L. 1669.—D.

[3] V. Ashmole's *Diary*, p. 58.

[4] *Art of Poetry*, Canto 2.

[5] She was the daughter of Robert Jordan, Esq. who possessed the manor and estate of Kencote, in Oxfordshire.—D.

[6] In the *Gazette* of March, 1676, is an Advertisement—"Lost, a large draught of the front of the Cathedral Church of Wells, drawn upon a large sheet of paper with pen and Indian ink, in order to be engraven. Whoever brings it, or can give notice where it is to be had, to Mr. David Loggan, next door to the Golden Head, Leicester-fields, shall have forty shillings reward."—D.

where he died 1693.[1] His portraits, as enumerated by Vertue, are—

John Sparrow, 1653.

William Hickes, 1658.

Charles II. without his name, and only with Fidei Defensor; therefore probably done before the Restoration.

Another, in armour.

Another,[2] leaning his hand on Archbishop Sheldon; [Lord Clarendon;] at bottom, a small head of Moncke.

Another of the king, [large half-sheet.]

Queen Catherine.

James, Duke of York, at length, garter robes. [As King James II.]

George, Duke of Albemarle, [with a truncheon] half-length in armour, done from the life by Loggan, and is one of his best works. [1661, 16*l.*—S.]

Sir Edward Coke, in Dugdale's *Origines Judiciales.*

Edward, Earl of Clarendon, from the life, a fine head in the same book, [with the seals, 7*l.* 17*s.* 6*d.*—*Bindley.*]

Head of a divine; no name. English verses.

Peter Mews, from the life. Bishop of Winton.

Thomas Isham, from the life, but as Vertue thought, engraved by Valck.[3]

Robert Stafford, [de Bradfield, in com. Berks.] with the same circumstances. [Certainly by Loggan, 10*l.*—S.]

Archibald, Earl of Argyle, [second Marquis, a proof, 12*l.*]

Dr. Isaac Barrow, ditto.

Mother Louse, of Louse-hall. This partly gained him his reputation at Oxford.[4]

Thomas Sprat, Bishop of Rochester.

Reynolds, Bishop of Norwich.

Archbishop Usher.

Edward Reynolds.

A man's head, no name, 1660.

A Physician, do. ætat. 45. Supposed to be Dr. Willis.

Sir Henry Pope Blount, with only his initials and arms. [1679, fol. 4*l.* 4*s.*—S.]

Dr. Charleton, from the life.

Dr. Ralph Bathurst, do. Dean of Wells. [6*l.* 6*s.*—S.]

William Holder, do. Vertue thought the face by Vanderbank.

Michael Boyle, Archbishop of Armagh.

Sir John Chardin, from the life.

John Mayow.

A youth in an oval, no name, but supposed an ancestor of Judge Holt.

Arthur Jackson.

James, Duke of Ormond, from the life.

Sir Grevil Verney. [K.B. 9*l.* 5*s.*—S.]

Sir Edward Coke. [Half-sheet.]

John Bulfinch, printseller, from the life.

Seth Ward, do. [Bishop of Sarum.]

John Lake, Bishop of Chichester. [1688. 5*l.* 5*s.*—*Bindley.*]

Nathan Crew, Bishop of Durham.

Henry Compton, Bishop of London. [Half-sheet.]

Richard Meggot, Dean of Winchester. There is another of him by White.

Lord Keeper Francis, Lord Guilford, from the life, one of his best prints.

Thomas Barlow, [Bishop of Lincoln.]

Thomas Fuller, 1661, [Before *The Worthies.*]

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[1] In another place Vertue says, in 1700.

[2] This is the frontispiece to Richard Atkins's *Growth of Printing.*

[3] Vertue says that Vandergutch, Loggan's disciple, told him that Loggan used long strokes in expressing flesh; and that where faces appear dotted in his prints, they were executed by the persons he employed.

[4] The old woman, who bore this unlucky name, kept an ale-house near Oxford. She was probably the last woman in England who wore a ruff. Anthony à Wood, in his *Diary*, 1673, complains that the *Terræ Filius* of that year had maligned him, by declaring that "he had put into his book, the pictures of Mother Louse and Mother George, two old wives, and that he would not let it (*Athenæ Oxon.*) be printed, because he would not have it new or common."

For an account of the last mentioned of these, see B. Lens.—D.

Alexander Brome, 1664, æt. 44.

Dr. John Wallis. [The mathematician.]

John Pearson, Bishop of Chester, from the life.

John Cockshut. [*Nobilis Anglus.*]

The seven Bishops, copied from White's plate for Loggan by Vanderbank, who worked for him towards the end of his life. [5*l.* 7*s.* 6*d.*—S.]

James, Duke of Ormond, in an oval.

James, Duke of Monmouth [and Buccleugh,] young, in the robes of the garter, [in an oval of oak leaves.] The handsomest print of him. [21*l.* 10*s.*—S.]

James, Earl of Derby. [Large 4to.]

Thomas Sanders. Flesshire pinx.

Dr. Richard Allestry, from the life.

Peter Gunning, Bishop of Ely. [2*l.* 6*s.*]

Edward Waterhouse.

Mr. Joshua Moone.

Dr. Henry More.

George Walker of Londonderry.

Leonard Plukenet, 1690.

Archbishop Sancroft, from the life.

William Loyd, Bishop of St. Asaph.

Queen Henrietta Maria.

Frontispiece to a Common-prayer-book in folio, 1687, designed by John Bapt. Gaspars.

Titus Oates.

Sir George Wharton, but no name. æt. 46.

Another, 1657.

George, Prince of Denmark, from the life.

Pope Innocent XI.

An emblematic print of Cromwell at length in armour. A. M. Esq. fe.

The Academy of Pleasure, 1665. Head of a man with a high-crowned hat.

Frontispiece to Rea's *Florist*, something in the manner of Cornel. Galle.

Frontispiece to Guidott's *Thermæ Britannicæ.*

ADDITIONAL PORTRAITS.

Anne, Duchess of Monmouth.

Gilbert Sheldon, Archbishop of Canterbury, *ad vivum*, 13*l.* 2*s.* 6*d.*—S.

Dr. Isaac Barrow, 12*l.*—S.

James Sharp, Archbishop of St. Andrews, 14*l.*—*Bindley.*

Col. Giles Strangeways, in armour, 6*l.* 10*s.*—*Bindley.*

Henry Hibbert; Arthur Jackson; James Janeway—Portraits to books.

George, Earl of Berkeley, in his robes, 1679. 12*l.*—S.

John Dolben, Bishop of Rochester, John Fell, Bishop of Oxford, and Dr. R. Allestry, called *Chipley*, *Chopley*, and *Chepley*. Lely pinx. 27*l.* 16*s.* 6*d.*—S. [It is marked only D. Loggan, *excudit*, and is a mezzotint.]

William Holder. Arthur Jackson.

Thomas Saunders de Ireton, a curious unfinished proof, 6*l.* 8*s.*—S.

Edward Benlowes, in a sheet containing a view of London and Old St. Paul's.

John Playford, musician, Richard Haydock, John Sparrow, "*Amator Jacobi Behmen.*"

Archbishop Laud.

Loggan brought over with him Blooteling and Valck, whom I am going to mention. Vanderbank worked for him, and one Peter Williamson, [see *post*, p. 954,] of whom I find no account, but that Vertue thought the emblematic print of Cromwell in the above list might be done by him.

ABRAHAM BLOOTELING[1]

came from Holland in 1672 or 73, when the French invaded it, but stayed not long, nor graved much here, but did some plates and some mezzotintos that were admired.

[1] [Born at Amsterdam, 1634, according to Huber and others; the year of his

Vertue says he received thirty guineas for etching a portrait of the Duke of Norfolk. At Amsterdam, after he had left England, he published Leonardo Augustino's *Gems* in 1685, and etched all the plates. His portraits are—

Prince Rupert, after Lely, 1673. [The best print of him, in armour.]

Edward, first Earl of Sandwich, ditto, a head.

Another, half length. [Edward, second Earl of Sandwich, 10*l.*—S.]

Edward Stillingfleet, canon of St. Paul's.

The same, with the inscription altered after he was Bishop of Worcester.

Anthony, Earl of Shaftesbury, sitting, Lord Chancellor; one of his most scarce works, 1679. [4*l.* 7*s.* At the same sale a proof before letters, which is now in the British Museum, sold for 52*l.* 10*s.*—S.]

Thomas, Earl of Danby, after Lely. [Duke of Leeds.]

James, Duke of Monmouth.

Thomas Sydenham, M.D., after Mrs. Beale.

Henry, Duke of Norfolk, 1678, large.

Jane Bickerton, Duchess of Norfolk, ditto, Bruxelles, 1681.

J. Wilkins, Bishop of Chester, after Mrs. Beale.

Henry, Marquis of Worcester, [first Duke of Beaufort.]

An old man's head, profile, etched.

A boy's head, with feathers in his cap, ditto.

John Tillotson, Dean of Canterbury, fine.

Cecil Calvert, Lord Baltimore.

Charles Howard, Earl of Carlisle.

Admiral Van Tromp, 1676.

Van Haren, done in Holland, 1680.

ADDITIONAL PORTRAITS.

In mezzotinto. Maria Beatrix, Duchess of York.

Charles Stanley, Earl of Derby, in armour.

Charles II. 1680, half sheet.

Q. Katherine, 1680. Companion, 3*l.* 3*s.*—S.

James, Duke of York, oval, half sheet.

Mary, Princess of Orange, half sheet.

William, Prince of Orange, ditto.

Louisa, Duchess of Portsmouth, 1677, 4to.

Abraham Symonds, a modeller in wax, [mezzotint.]

Mrs. Anne Killegrew, from a picture painted by herself, [mezzotint.]

Nathaniel Highmore, M.D. oval, 7*l.* 2*s.* 6*d.*—S.

Thomas Bellasize, Viscount Falconberg, in armour, after Maria Beale, 5*l.* 5*s.*—S.

Henry Bennet, Earl of Arlington.

Titus Oates.

Elinor Gwinn.

GERARD VALCKE

was Blooteling's servant, and then married his sister; came with him from Holland, and returned with him, though he sometimes worked for Loggan. Valcke engraved one of the

death is not known, but he appears to have been living at Amsterdam in 1685.—W.]

Blooteling, in common with his countrymen who came to England about this period, had gained considerable reputation in their own country, either by engraving from their own designs, or from those of the best masters. Here, as they met with the most encouragement, they engraved portraits only. Bryan observes, that Blooteling excelled equally in etching and mezzotinto.—D.

finest prints we have: it is the famous Duchess of Mazarin,[1] 1678, sitting in very loose attire, with one hand on an urn. There is a beautiful portrait of the same duchess in a turban, painted in Italy, at the Duke of St. Alban's, at Windsor. Vertue knew but three more of Valcke's entire works; Robert, Lord Brooke, done in 1678; John, Duke of Lauderdale, in robes of the garter, and an indifferent mezzotinto of Mrs. Davis[2] after Lely. [1678.] [His credit as an engraver was more advanced by his copies from the Flemish masters, probably published before he came to England.]

ADDITIONAL PORTRAITS.

James, Duke of York, after Lely.
Mary, Duchess of York, after Lely.
Louise, Duchess of Portsmouth.
Sir Thomas Isham, before the inscription, 17*l.* 5*s.*—S.
K. William the Third, crowned, half sheet.
Madam Elinor Gwinn, after Lely, decorating a lamb, 3*l.* 19*s.*

It is worthy remark, that Blooteling and Valcke worked together upon several mezzotints, to which their names are affixed without discrimination. We therefore frequently see, in catalogues, plates of the same persons, ascribed to either of them.

EDWARD LE DAVIS.

(1670,)

of Welsh extraction, was apprentice to Loggan, whose wife obliging him to follow her in livery, he ran away to France, and became a dealer in pictures, by which on his return he made a good fortune. He engraved—

James, Duke of York; a large head, with flowers round the oval.
Bertram de Ashburnham, for Guillim's *Heraldry* [an imaginary portrait].

[1] Hortense Mancini, Duchess of Mazarine, lived many years in England, and died in 1699. In her youth, she had been one of the brilliant stars in the court of Charles II. who allowed her a pension of 4,000*l.* a year, which was very badly paid, after his death. She resided at Chelsea, where she kept a basset-table, and gave concerts and suppers to persons of rank, who are said to have usually left money under the plates, to pay for the entertainment.—*Lysons*, vol. ii. p. 89.—D.——

[Of this beautiful print three proofs before the letters are known: one in the British Museum, a second sold at Sir M. Sykes's sale for 26*l.* 5*s.* now in the collection of Sir Charles Price, Bart.; and a third, which was in Walpole's possession, and inserted by him in his volume entitled *Sevigniana*. It is now the property of H. J. Brooke, Esq. The early impressions with the letters are before the embroidered flowers were placed upon the dress. In this state it sold for 6*l.* 2*s.* 6*d.* at Sir M. Sykes's sale.—W. S.]

[2] There is another of her in small quarto after Cooper. Valcke assisted Schenk in publishing the large *Dutch Atlas*, in 2 vols. folio, 1683.

Duchess of Portsmouth, *sitting.*

St. Cecilia playing on a base-viol, with boy-angels flying; *probably done at Paris, after Vandyck.*

Mary, Princess of Orange, 1678.

William, Prince of Orange, both after Lely.

General Moncke.

Stephen Monteage, 1675.

Charles II. sitting; the face expunged afterwards, and replaced with *King William's.*

A merry Andrew, after Francis Halls, graved in an odd manner. [Inscribed Edward Le Davis, Londini, sculpsit.]

An Ecce Homo, after Caracci, scarce.

Charles, Duke of Richmond, a boy, after Wissing, 1672.

[WILLIAM] LIGHTFOOT,

(—— 1671,)

says Mr. Evelyn,[1] "hath a very curious graver, and special talent for the neatness of his stroke, little inferior to Wierinx; and has published two or three Madonnas with much applause." I suppose he is the same person with William Lightfoot, a painter, mentioned in the third volume of this work, p. 26.[2] [He excelled in painting landscapes and perspective views, and as an architect was employed under Wren in building the Royal Exchange.]

MICHAEL BURGHERS,

came to England soon after Louis XIV. took Utrecht, and settled at Oxford, where, besides several other things, he engraved the almanacs: his first appeared in 1676, without his name.[3] He made many small views of the new buildings at Queen's [and Christ-church colleges,] and drew an exact plan of the old chapel [of Queen's] before it was pulled down. His other works were—

Sir Thomas Bodley; at the corners, heads of W. Earl of Pembroke, Archbishop Laud, Sir Kenelm Digby, and John Selden. [For the Catalogue.]

William Somner, the antiquary.

Franciscus Junius, from Vandyck.

A medal and reverse of William, Earl of Pembroke, (who lived) in 1572.

John Barefoot, letter-doctor to the University, 1681. [5*l.*12*s.*6*d.*—*Bindley.*]

Head of James II. in an almanac, 1686.

Small head of T. V. Sir Thomas Wyat.

Anthony Wood, in a niche.

King Alfred, from a MS. in the Bodleian Library.

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[1] *Sculptura*, p. 99.

[2] Vol. i. p. 441, of this Edition.

[3] The first Oxford almanac was drawn up by Maurice Wheeler, M.A. for the year 1673, 8vo. Robert White engraved the sheet Almanac in 1674, with several mythological figures. They have been continued from 1676 to the present time. The prints in the first forty-seven were engraved, for the greater part, by M. Burghers. *Oxoniana.*—D.

Kneller. pinxt. A.W. Warren, sculpt.

PETER VANDERBANK.

Archbishop Chichele. [From the Statue at All-Souls-college.]

John Baliol. Devorguilla, his wife.[1]

William, Earl of Pembroke.

Timothy Halton, D.D. provost of Queen's-college, from the life.

Dr. Wallis, 1669. [The celebrated mathematician.]

Two of Dr. Ratcliffe.

Sir Kenelm Digby.

Archbishop Laud. John Selden.[2]

A large face of Christ, done with one stroke, in the manner of Mellan.

Many frontispieces for the Classics published at Oxford.

Several views of houses for Dr. Plot's works, and for other books.[3]

Ditto, for the English translation of *Plutarch's Lives;* and probably the vignettes to the Catalogue Libr. MSS. in Angliâ.

ADDITIONAL PORTRAITS.

William Penderill of Boscobel, in Salop, æt. 84, oval, suspended in an oak, 31*l.*—S.

Robert Eglesfield, founder of Queen's-college, 4*l.*—S.

Jacob Bobart, the first gardener of the Physic Garden, Oxford, æt. 81, 1679, 6*l.* 2*s.* 6*d.*—S.

Sir W. Read, chemical physician, oculist and chirurgical operator, with vignettes of the extraordinary cures he performed, 3*l.* 3*s.*—S.

Gilbert Sheldon, Archbishop of Canterbury (Bishop of London), 13*l.* 2*s.*6*d.*—S.

PETER VANDERBANK[4]

(1674,)

was born at Paris, and came to England with Gascar, the painter, about the year 1674. He married the sister of Mr. Forester, a gentleman who had an estate at Bradfield in Hertfordshire. Vanderbank was soon admired for the softness of his prints, and still more for the size of them, some of his heads being the largest that had then appeared in England.[5] But this very merit undid him; the time employed on such considerable works was no means compensated in the price. He was reduced to want, and retiring to his brother-in-law, died at Bradfield, and was buried in the church there in 1697. After his death, his widow disposed of his plates to one Brown,[6] a printseller, who made great

[1] *Imaginary.* When Sonmans was employed by the University of Oxford to paint their gallery of Founders, these were furnished by the likeness of an athletic blacksmith, and the handsome daughter of an apothecary.—D.

[2] The heads of Digby, Pembroke, Laud and Selden are the same I have mentioned at the corners of Sir T. Bodley's print.

[3] Walpole has not given to Burghers his due praise. His works of decided excellence are the views of gentlemen's seats and specimens of natural history, in Dr. Plott's *Oxfordshire and Staffordshire,* and in Dr. White Kennet's *History of Ambroseden.* He has introduced into a view of a church, the ceremony of a marriage procession, in which the costume of the age and portraits are given with a neatness and brilliancy not often paralleled.—D.

[4] He sometimes wrote his name VANDREBANC.

[5] There is a private print of Henry, the second Duke of Beaufort, nearly as large as life.—D.

[6] Abraham Browne, before mentioned as the most extensive printseller of his age.—D.

advantage of them, and left an easy fortune. Vanderbank had three sons, the eldest had some share in the Theatre at Dublin. The youngest, William, a poor labourer, gave this account to Vertue. In the family of Forester was a portrait of the father by Kneller, and of the eldest son. Vanderbank's prints are—

Charles II. in garter robes, Gascar pinx. 1675.

Ditto, 1677, 2 feet 4 inches high, by 2 feet wide.

James II. large sheet, Kneller p.

Mary, his Queen, ditto. Another, after Wissing.

King William, after Kneller.

Another, after Wissing.

Queen Mary, after the same.

Prince George of Denmark. Princess Anne.

Louis Quatorze, large head.

Statue of Charles II. in the Royal Exchange.

Archbishop Tillotson, after Mrs. Beale; the face was rubbed out, and re-engraved by R. White. [The same plate as Lamplugh; see *post*.—S.]

Archbishop Tenison, after Mrs. Beale, 1695.

Prince George of Denmark, folio sheet.

Princess Anne, at length.

Princess Mary, ditto.

Thomas, Earl of Ossory, large head. [Lely, *4l.* 4*s.*—S.]

Alexander, Earl of Moray, 1686.

George, Viscount Tarbatt, æt. 60, 1692. [Earl of Cromartie.]

Sir William Temple, after Lely, 1679.

John Smith, writing-master, Faithorne, delin. Vertue says a great contest happened about the payment for this fine head.

James, Earl of Perth, 1683.

Thomas Lamplugh, Archbishop of York; one of the finest of his works. [The face was afterwards effaced, and that of Tillotson inserted.—S.]

George Walker, who defended Londonderry.

Thomas Dalziel, a Scotch general, scarce. [At the Battle of Worcester, 16*l.* 16*s.*—*Bindley*.]

John Locke, in a perriwig.

Sir Edmundbury Godfrey.

Another, smaller.

Edmund Waller, æt. 23.

Another, æt. 76.

Sir Thomas Allen, very large. [Oval, in armour.]

James, Duke of Monmouth, ditto.

Richard, Lord Maitland, 1683. [Earl of Lauderdale.]

William, Lord Russel, æt. 44, 1683, after Kneller. [Large.]

[Charlotte, Countess of] Litchfield, Verelst pinx. [4*l.* 9*s.*—*Bindley*.]

Sir George Mackensie. [*A valle Rosarum*.]

Henry More, Loggan delin. It has not Vanderbank's name.

Archibald, Earl of Argyle.

Frederick, Duke of Schomberg.

Young man's head, *Fide et fiducia*, Ryley pinx. [Earl of Roseberry.]

John Cotton Bruce, very large.

Robert Paston, E. of Yarmouth, ditto.

Sir Thomas Brown, M.D. [prefixed to his works.]

Head of a Scotch gentleman, altered to the Earl of Marr. Hassel pinx.

John, Earl of Strathnaver; *i.e.* J. Earl of Sutherland, who died about 1734.

William, Duke of Queensberry.

William, Duke of Hamilton. [In armour, large.]

George, Lord Dartmouth. [4*l.* 4*s.*—S. 13*l.* 13*s.*—*Bindley*.]

His own head.

Samuel Wood.[1]

[Peter Hoel, John, Earl of Melfort, æt. 34, 1688, 5*l.*—*Bindley*.]

Sir William Berkeley, Admiral.

J. Thynne, Esq. of Longleat, fol.

[1] I am informed that this head of Wood could not be done by P. Vanderbank, the elder, whose arm was torn off in 1737. (See *Phil. Trans.* for 1738.) As I find

Vanderbank engraved a set of heads for Kennet's *History of England*, they were designed by Lutterel. Vanderbank executed from the Conqueror to Queen Elizabeth; the rest were finished by M. Vandergutch.

He also graved after Verrio's paintings at Windsor, and some other histories, and did some plates which have his name in Tijon's Book of Iron-works. He appears too to have had some concern in a manufacture of tapestry; in the Duke of Ancaster's sale was a suite of tapestry with Vanderbank's name to it.

NICHOLAS YEATES[1] AND JOHN COLLINS,

(1680,)

two obscure engravers, whom Vertue mentions together for these plates—

Sir William Waller, ob. 1669.

Embassadors from Bantam, H. Peart, pictor.; printed 1682, large folio.

Oliver Plunkenet, Archbishop, ob. 1681. Collins Bruxell. sculp. [Robert Dixon, Prebendary of Rochester.]

Leonard Plukenet, M.D. Collin sculp. 1681.

I find the name of R. Collins jun. to a print, done by him from the life, of Francis Peck, the antiquary, born 1692. V. *Ames*, p. 135.

WILLIAM CLARKE

did a head of George, Duke of Albemarle, from a painting of Barlow; and another of John Shower, from a picture of his own; the latter is a small mezzotinto.

[Elizabeth, Duchess of Somerset, oval.]

JOHN CLARKE

(1690,)

was an engraver at Edinburgh, where he did two profile heads in medal of William and Mary, Prince and Princess of Orange, yet dated 1690; and prints of Sir Matthew Hale, of George Baron de Goertz (this was in concert with Pine), of Dr. Humphrey Prideaux, and a plate with seven little heads of Charles II. and his queen, Prince Rupert,

no account of his second son, his name was probably Peter, and he might be an engraver.

[1] There is a portrait of George Mountaigne, Bishop of London, by George Yeates, which was sold for 4*l*. *Bindley*.—D.

Prince of Orange, Duke of York, Duke of Monmouth, and General Moncke. There was another John Clarke, who lived in Gray's-inn; he engraved a quarto print of Rubens, and, probably, the plates for Bundy's Translation of *Catrou and Rouille's Roman History*, and the vignettes for Lord Lansdowne's works. Gerard and Robert Vandergutch were also employed for the latter book.

R. TOMPSON,

a name to a print of Nell Gwynn and her two sons, and to a few others. Though he only puts *excudit* on his plates,[1] and on those sold by Alexander Brown, he probably scraped them. Brown, besides his mezzotintos, engraved the plates to his *Art of Painting*, 1669. See Payne Fisher's verses prefixed to that work. Brown's plates in that piece are chiefly copied from Bloemart's drawing-book. Trevethan is mentioned by Sanderson, but I know none of his works. To a print of Bishop Russel is said, Thomas Dudley Anglus fecit 1679.

PAUL VANSOMER,

(1678,)

another artist of no great fame, whom I give to complete the list, and as I find them, not confining myself strictly to dates, which would be difficult to adjust, when there were so many of the profession about the same period.[2] Vansomer at first executed many plates both graved and in mezzotinto after the works of Lely; his drawings were commonly made in two colours[3] by Gaspar Baptist, and some-

[1] Granger supposes that he was a printseller only, because he had not seen a print with Tompson, *fecit*.

Elizabeth, Countess of Southampton, from Vandyck, by R. Thomson.
John Dolben, Bishop of Rochester, 5*l*.—S.

[2] Vansomer worked in mezzotinto, and is known to have executed these prints.

Henry Stone, the painter, from Vandyck.
Hubert Le Soeur, sculptor.
James II. in armour.
Prince Rupert, from Lely.
G. Morley, Bishop of Winton.
The family of Mr. Coke of Norfolk, Children with Lambs.
André Lortie, Minister of the French Church.
Mary Davis, with a guitar.
John Cecil, Earl of Exeter. Lord Ashley.
Admiral Sir W. Berkeley.
Admiral Sir Joseph Jordan.—D.
Samuel Butler.
Frances, Duchess of Richmond.
Louisa, Duchess of Portsmouth, with a lamb, 2*l*. 17*s*.—*Bindley*.
Eliz. Countess of Meath. [ham.
Lady Essex Finch, Countess of Notting-
Henrietta and Anne Churchill, besides several portraits and subjects from foreign masters.—D.

[3] Mr. Scott, in Crown-court, Westminster, has a copy in two colours in oil, by Vansomer himself, the Last Supper, after Poussin; very freely done.

R. TOMPSON.

From a Rare Print by F. Place.

Engraved by W. Bond.

times by Lemens; and he was so expeditious as to finish a half-length plate in a summer's day—sufficient reason for me not to specify all his works. Before he arrived here, he had performed a print of Charles, Duke of Bavaria, and his Secretary in 1670. His mark was thus [illegible].[1] Another

print was of a Countess of Meath after Mignard; and a third, of the Duke of Florence and his Secretary. Towards the end of his time the art was sunk very low: Vertue says that about the year 1690, Verrio, Cooke and Laguerre, could find no better persons to engrave their designs than S. Gribelin and Paul Vansomer—he might in justice have added that the engravers were good enough for the painters; and in 1702 that J. Smith was forced to execute in mezzotinto the frontispiece to Signor Nicolò Cosimo's book of music. But before we come to that period we have one or two more to mention, and one a good artist:

ROBERT WHITE,

(1645—1704,)

was born in London 1645, and had a natural inclination to drawing and etching, which he attempted before he had any instructions from Loggan, of whom he learned, and for

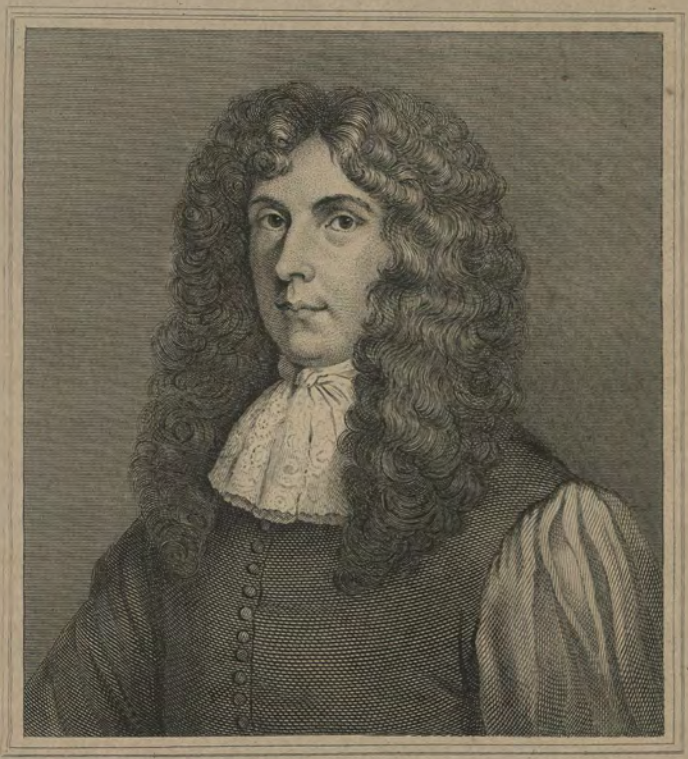
[1] As Vertue sometimes calls him Paul, and sometimes John Vansomer, I conclude they were different persons, and that this mark belonged to the latter.—— Sir Bevil Shelton in armour, Mathias Van Sommeren *ad vivum sculpsit*, 1678, 5*l*. S.—D.

whom he drew and engraved many buildings. What distinguished him was his admirable success in likenesses,[1] a merit that would give value to his prints, though they were not so well performed. Many of his heads were taken by himself with a black lead pencil on vellum: Mr. West has several, particularly his own head at the age of sixteen. Vertue thought them superior to his prints. The heads of Sir Godfrey Kneller and his brother in Sandrart, were engraved from drawings by White, whose portrait Sir Godfrey drew in return. Many of the portraits in Sandford's curious coronation of James II. were done from the life, as Vertue thought, by White. In 1674 he graved the first Oxford Almanac, as he did the title-plate designed by Adr. Hennin to the History and Antiquities of that University. He also engraved Moncke's funeral. For a plate of the King of Sweden he received 30*l.* from one Mr. Sowters of Exeter. Of his own works he made no regular collection, but when he had done a plate, he rolled up two or three proofs, and flung them into a closet, where they laid in heaps. Thus employed for forty years together he had saved about four or five thousand pounds, and yet by some misfortunes or waste at last, he died[2] in indigent circumstances, and his plates being sold to a printseller in the Poultry,[3] enriched the purchaser in a few years. As no man perhaps has exceeded Robert White in the multiplicity of English heads, it may be difficult to give a complete catalogue of them; yet as my author had formed a long list, it would be defrauding curious collectors if I refused to transcribe it; one would not grudge a few hours more, after the many that have been thrown away on these idle volumes. I seem

[1] White acquired the art of drawing portraits in pencil from Loggan, the delicacy and correctness of whose likenesses he nearly equalled. It was his common practice to take the resemblance with a lead pencil on vellum, previously to his engraving it. Many of his portraits, which were hastily and cheaply done to embellish the title-pages of books, are deficient in point of neatness; but Granger observes, that "it was compensated by the truth of his drawing, in which he was never exceeded." He too frequently introduced large tasteless borders, by which his prints were encumbered, rather than ornamented. Most of his prints are executed with the graver. He finished only four heads in mezzotinto.—D.

[2] He died suddenly at his house in Bloomsbury, in 1704.

[3] Vertue says the same success attended Cooper and Bowles, printsellers; a profession which Vertue thought very justly did not deserve to thrive beyond the laborious artists whom they employed.



Engraved by W.H.Worthington.

ROBERT WHITE.

to myself a door-keeper at the Temple of Fame, taking a catalogue of those who have only attempted to enter.[1]

Edward the Black Prince, in an oval.

Ditto in armour, at length.

Edward IV. without a name, arms, or inscription. It was done for the *Fœdera*, and placed at the reign of Henry V.; but Rymer doubting if it was that king, the name was omitted. Rapin finding it there, had it copied for his first French edition. It is a profile from the whole-length at St. James's, which has since appeared by Vanderdort's Catalogue to be Edward IV. by Belcamp. There is also a wooden cut done temp. Eliz. which agrees with Vanderdort's account.

Charles I. after Vandyck.[2]

(*) Charles II. large head, 1679.

(*) Ditto, whole-length, in robes of the garter.

Queen Anne, 1703, poorly done.

Queen Elizabeth, sitting under a canopy.

The three first Edwards, and Richard II. for Brady's *History of England*.

(*) James II. under a canopy, with Sancroft and Jefferies.

(*) Another when Duke of York, garter-robes.

Another, large head, 1682. The same, altered when king.

(*) Mary of Este, Duchess of York. Another, (*w.l.*)

(*) Henry, Duke of Gloucester, (*w.l.*)

King William and Queen Mary, prefixed to Cox's *History of Ireland*.

Two Dukes of Hamilton, in Burnet's *Memoirs* of that family.

(*) George, Earl of Cumberland, dressed as for a tournament; a beautiful print.

(*) Lady Mary Jolliffe, [oval 17*l.* 10*s.* from the Marriette collection. *Bindley.*]

Nine small heads of the family of Rawdon. Thoresby says they were done for a MS. account of that family. I have eight of these cuts. [Five of them sold for 25 guineas.—S.]

Robert Morison, M.D. [in an oval of flowers.]

Richard Meggot, Dean of Winchester. [8vo. and half sheet.]

(*) Thomas, [Osborne] Duke of Leeds, ad vivum.

(*) Heneage, [Finch] Earl of Nottingham.

Seven Lords Justices in 1695. One plate.

(*) Sir Edward Ward, Chief Baron, 1702.

(*) Sir George Treby, ad vivum, 1694.

Patrick, Earl of Strathmore, 1686.

Sir John Somers, Lord Keeper, 1693.[3]

William Salmon, M.D. 1700.

Five Bishops, Martyrs. One plate.

Nathaniel Vincent, 1694.

Everard Maynwaringe, M.D.

Ezekiah Burton, after Mrs. Beale.

Two of John Partridge.

Sir George Ent, M.D.

(*) Two of Samuel Pepys, of his best graving.

Two of Sir William Temple.

Joseph Perkins, A.B.

Cole, a physician. His name is only mentioned in two Latin verses under the head.

Robert South, S.T.P.

Dr. Stillingfleet, Bishop of Worcester.

Henry Purcel, after Closterman.

John Bunyan.

Two of Sir Roger Lestrange.

[T. Thynne, Esq. who was barbarously murdered, 1681-2.]

Count Konismark:

Simon Patrick, Bishop of Ely.

Two of Antony, Earl of Shaftsbury. [Large half-sheet.]

(*) George, Earl of Melvil. Sir John Medina p.

(*) James, Earl of Perth, after Kneller.

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[1] Bryan, in his *Dictionary of Engravers*, has made a selection of his most esteemed works, which are here marked with an asterisk.—D.

[2] *Gazette*, 1683. "The true effigies of King Charles I. done from Sir A. Vandyck, a royal sheet, by Rob. White, and sold by him at his house, Bloomsbury Market. Price one shilling and sixpence."—D.

[3] Gilpin says that Lord Somers was so partial to Smith's works, that he seldom travelled without a portfolio of them in his coach.—D.

(*) Another after Riley, titles in French. This is reckoned one of White's best. Of this Lord there are prints by Faithorne, Vanderbank and White.

(*) The seven Bishops, in one plate.

A gentleman, full-bottomed wig, arms, no name.

Archbishop Tenison, from the life.

William Camden, ætat. 58.[1]

John Owen, D.D.

Mary, Countess Dowager of Warwick.

(*) Sir Alexander Temple. Susanna, Lady Temple, [Lady Lister from C. Jansen, 1620.] In habits of the time of James I. [Fol. and 8vo.]

Lord Chancellor Clarendon, after Lely.

John, Earl of Rochester, 1681, [4*l.* *Bindley*.]

John, Duke of Newcastle.

Robert Leighton, S.T.P. ætat. 46.

James Cooke, M.D.

George Hickes, S.T.P. from the life, 1703, one of his last works. There is another earlier.

(*) Bishop Burnet, after Mrs. Beale. Another, from the life, [ætat. 44, 1687, fol.]

Queen Mary of Este.

Thomas Street, judge, from the life. [æt. 63, 1688, 6*l.* 16*s.* 6*d.*—*Bindley*.]

John Ashton, gent. after Riley.

W. Fleetwood, from the life. [Bishop of Ely.]

Benjamin Whitchot, S.T.P.

A clergyman, in his own dark hair.

A young gentleman, in full-bottomed wig, laced cravat; said to be Mr. Benj. Hewling.

Sir Edward Lutwyche, Serjeant-at-law.

Sir Thomas Pilkington, Lord Mayor.

Sir Peyton Ventris, Judge, 1691.

Sir Creswell Levinz, Judge.

John Overall, Bishop of Norwich.

Thomas Creech, M. Sunman pinx.

Thomas Gouge, after Riley.

James Bonnel, Esq.

Robert, Earl of Ailesbury.

John How, V.D.M.

Dr. Antony Horneck, after Mrs. Beale.

Vera effigies Venturi Mandey, ætat. 37, 1682.

(*) Thomas Flatman, Hayls pinx.

Sir John Cotton, 1699.

Mr. Parker, of Lees, Hebrew motto and arms, but no name.

Mr. Joseph Moone.

Four different plates of Archbishop Tillotson.

John Wilkins, Bishop of Chester.

Three of William Bates, S.T.P.

William Walwyn, ætat. 80.

Archbishop Sancroft.

Dr. Busby, ob. 1695.

John Fryer, M.D. from the life.

Samuel Cradock, B.D.

William Bluck, Esq. George Buchanan.

The Lady Anne Clifford, Countess Dowager of Dorset and Pembroke. [9*l.* *Bindley*.]

William Petyt, from the life.

Sir James Turner.

Sir Robert Howard.

Dr. John Blow, from the life.

Thomas Manton, D.D.

John Boccace, from Titian.

Henry Wharton, A.M. after Tilson.

Cardinal Pole.

Sir Thomas Wentworth, Earl of Strafford.

Sir George Jefferies, Lord Chief Justice. [1684. 13*l.* 5*s.*—*Bindley*.] The same, altered all but the face, [as Lord Chancellor, with the seals, 1686.]

Sir John Holt, Lord Chief Justice.

Thomas Tryon, gent. 1703.

Effigies Authoris [Burnet of the Charter-house.]

Edmund King, M.D. There is another print of him in mezzotinto by R. Williams; both are fine.

Sir Henry Spelman.

Sir George Mackensie, well engraved.

Denzil, Lord Holles of Ifield.

The Honourable Robert Boyle.

Sir John Hoskins, a bust on a pedestal, no name of engraver. [Commenced by Faithorne, see *ante*.—S.]

Antony Tuckney, D.D.

John Scott, S.T.P.

John Aylmer, Bishop of London.

Edmund Ludlow, Lieut.-General.

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[1] For this plate he received 4*l.*, which seems to have been his most common price, as appeared by the receipt-book of Chiswell, bookseller in St. Paul's-church-yard; for the print of Queen Mary, done in 1694, White had 4*l.* 10*s.*

John Flavel, 1680.
Samuel Haworth, M.D.
Philomusus, S. G. in cypher. It is Samuel Gilbert, author of the *Florist's Vade Mecum.*
William Sherlock, Dean of St. Paul's.
Catherine of Arragon, for Burnet's *History of the Reformation.*
Robert Johnson, ætat. 44.
William Cockburn, M.D.
John Shower, 1700.
William Hunt, æt. 28.
Mr. George Herbert, author of poems.
A writing-master looking over his right shoulder, in his hair, laced cravat; no name.
Mary, Queen of Scots.
Prince Lewis of Baden.
Neophytus, Archbishop of Philippopolis, 1702.
Godart, Baron de Ginckle, afterwards Earl of Athlone.
Sir John Marsham, æt. 80.
Sir Richard Levett, Lord Mayor.
Archbishop Usher, White's name not to it, done by Tyrril, 1683.
Sir James Dalrymple, of Stair, President of the Court of Session, poorly done from a good drawing in Indian ink, by David Paton, in the possession of Sir David Dalrymple.
Henry Coley, Philomath.
Joseph Caryl.
Thomas Creech, Sunman p.
Sir Philip Warwick, after Lely.
John Edwards, S.T.B. from the life.
Monsieur de St. Evremont.
Mordecai Abbot, Esq. Richardson p.
Dr. John Owen; some impressions have not his name.
Daniel Colwall, 1681.
Samuel Slater, 1692.
Sir Thomas Brown, M.D.
Five Kentish gentlemen, petitioners, one plate.
Dr. Joseph Beaumont, Master of Peterhouse.
Lord Chief Justice Coke.
John Sharp, Archbishop of York.
Timothy Cruso, V.D.M.
John Sowter, merchant of Exeter; he had been in Sweden, and bespoke the plate of the King of Sweden, mentioned above.
Sir John Nisbet of Dirleton, one of the senators of the College of Justice in Scotland. [Proof before the letter, 12*l.* 12*s.*—S.]
Archibald, first Duke of Argyle, titles in Latin.
Queen Mary II. done after her death.
John Selden.
Elizabeth Stuart, Countess of Arundel, in mezzotinto, the only print he did in that way.[1]
Sir Thomas Nott, from the life. [1678. Gentleman Usher to King Charles II. 13*l.*—*Bindley.*]
Prince Rupert, in the robes of the garter, after Kneller.
Walter Chetwynd, Esq. from the life.
(*) Sir John Fenwick, after Wissing.
Thomas Deane of Freefolk. [1697. Fol. 2*l.* 3*s.*—*Bindley.*]
James II. star and garter crowned. [Within a square border of oak leaves.]
James Cooke, M.D. ætat. 64.
Another, ætat. 71.
William Leybourn, from the life. Fol. two.
Another, quarto.
Edward Hatton, M.D.
John Rawlet, B.D.
Sir Geoffry Palmer, Attorney-general.
Sir Herbert Perrot.
Jeremy Collier, 1701.
William Burkit, A.M. 1703.
Archbishop Sharpe.
Charles III. King of Spain, begun by R. White just before his death, finished by his son, G. White, whose name is to it.
Sir Edward Dering, 1687. [Half-sheet, 2*l.* 7*s.*—S.]
Patrick, Earl of Marchmont. [Lord Chancellor of Scotland.]
John Harris, D.D. begun by the father, and finished by the son.
Thomas Weston, writing-master.
A Man's Head, 1677, with the signs of the zodiac round him.
Frederick Augustus, King of Poland, 1696.
Charles XI. King of Sweden, 1683.

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[1] So Vertue thought, but there is another of Dr. Briggs.——
Besides these, there are T. Doolittle, 2*l.* 12*s.* 6*d.* (*Bindley.*) Amelia, Countess of Ossory.—D.

Alexander Carencross, Bishop of Glasgow, [6*l.*—S.]

Reverend Matthew Pole.

Crescentius Mather, S.T.P.

A Man's Head, in a laced cap, long beard; said to be Sir Alexander Gibson of Durie, one of the senators of the College of Justice in Scotland.

Sir Patrick Lyon, from the life.

Bibye Lake and Mary Lake, oval heads in one plate.

Robert Sparke, B.D.

John Vaughan, Chief Justice of the Common Pleas.

John Brown, surgeon, [of Norwich.]

A Bishop's head. [Jeremy Taylor.]

Joshua Barnes, Greek inscription.

Captain William Bedloe.

John Collins, S.T.P.

Mrs. Aphra Behn.

Richard Baxter, ætat. 55.

Sir Robert Cotton.

David Clarkson, minister, after Mrs. Beale.

Samuel Clarke, [Junior] from the life.

John Cleveland, without White's name.

Stephen Charnock, B.D.

William Cookson.

Prance and Dugdale, two plates, [with Oates and Bedlow in the same plate.]

Elias Keach.

Captain Robert Knox.

Daniel Kendrick, physician.

George Moncke, Duke of Albemarle.

Richard Morton, M.D.

Milton, after Faithorne's print.

Sir John Pettus.

Sir Paul Rycaut.

John Rushworth, Esq.

George Stradling, S.T.P.

James II. with his dying expressions.

John Lightfoot, S.T.P.

Thomas Willis, M.D.

Rev. Philip Henry.

Sir William Ashurst, Lord Mayor.

Mr. Edmund Trench.

Sir Robert Wright, Lord Chief Justice.

Sir Nathan Wright, Lord Keeper.

Thomas Wadsworth, M.A.

Archbishop Whitgift.

James Janeway, without White's name.

Thomas Barlow, Bishop of Lincoln.

The seven counsellors for the seven Bishops.[1]

Princess Anne of Denmark.

Two of John Ayres.

A gentleman, (*h.l.*) laced ruff, black habit, white gloves in his right hand, in his left, cloak and sword. Another in a long wig, with a death's head.

A Man's Head, the other part a skeleton.

Another in a long wig and laced cravat, place left for arms, without White's name.

Another, in his hair, broad band, cloak, in his right hand a book, other books behind.

ADDITIONAL PORTRAITS.

Henry, Duke of Beaufort, in his robes.

Kenneth, Earl and Marquis of Seaforth, 1688.

George, Earl of Linlithgow, Chief Justice of Scotland, 1688.

(*) K. James I. after Corn. Jansen.

Archbishop Cranmer.

Arthur Herbert, Earl of Torrington, 1689, half sheet, oval, 2*l.* 9*s.*—*Bindley.*

John Moore, Bishop of Ely.

Henry, Duke of Norfolk, in his robes.

Thomas Bellasis, Earl of Falconberg, from Vandyck.

Brian Duppa, Bishop of Winton, 12mo.

Henry Newcome, M.A. G. Griffith, M.A.

Dr. F. Bernard, physician to James II. 11*l.*—S.

Sir Martin Lister, 1626, 4*l.*—S.

Maria Edwin Lady Deering, 3*l.* 10*s.*—S.

Sir Samuel Bernardiston.

Dr. T. Fuller, prefixed to his *Worthies.*

Dr. Peter Heylin. Dr. W. Outram.

Dr. John Gourd, Master of Merchant Taylors' School.

Andrew Snape. Thomas Godwin.

William Allestrey, laced sash and shoulder knot, oval, 8*l.*—S.

Sir Orlando Bridgeman.

Sir Thomas Jones, Lord Chief Justice, 1685.

[1] Sir Francis Pemberton, Lord Chief Justice, in the centre of seven ovals, inscribed the Bishop's Council, 1688, large half-sheet, 6*l.* 10*s.* *Bindley.*—D.

Sir H. Bedingfield, Lord Chief Justice, 1685.

Josiah Kealing, discoverer of the Rye-house Plot. 9*l.* 9*s.* *Bindley.* 7*l.* S.

The six Portsmouth Captains, who declared in favour of the Prince of Orange, at the Revolution, large half-sheet, 9*l.* 9*s.*—S.

GEORGE WHITE,[1]

son of Robert, finished some of his father's plates, and engraved others himself, but chiefly practised in mezzotinto, in which he succeeded, and had sometimes twenty guineas for a plate. His best, I think, are of Sir Richard Blackmore, and Sylvester Petyt, the latter remarkably fine. He also painted in oil, and more frequently in miniature. One of his first large heads, in his father's manner, was of James Gardiner, Bishop of Lincoln. [James, Duke of Ormond. Lord Chancellor Clarendon.] He was alive so late as the year 1731, when a print by him of Bishop Weston is dated.

ADDITIONAL PORTRAITS.

George White invented a singular improvement in the art of mezzotinto engraving; practised it much, and greatly excelled in it.

Among his prints in that manner, are, beside the before mentioned,

Old Parr, æt. 151, 4to. Young Parr. 4to.

Nicholas Saunderson, the mathematician.

John Baptiste Monoyer, painter.

John Dryden. Alexander Pope.

Thomas Bradbury.

George Hooper, Bishop of St. Asaph.

Colonel Blood, who stole the Crown, and was afterwards pardoned and pensioned by Charles II.

William Dobson, painter, from a picture by himself.

Erasmus Smith, Esq. and his wife.

Robert Coney, M.D. Vanderbank, engraver.

John Sturges, carpenter.

Tycho Wing, mathematician.

ARTHUR SOLY,

(1683,)

was much employed by Robert White, who drew his head in black lead, which was engraved in 1683. Himself did prints of Richard Baxter, and Tobias Crisp.

[1] Gilpin is content to give G. White his due share of praise as an artist of great merit. "He copied after Sir G. Kneller, whom he teased so much with his proofs, that it is said Sir G. forbade him his house. His mezzotintos are very beautiful. Baptiste, Wing, Sturges and Hooper are all admirable prints. He used to say that old and young Parr were the best prints he ever scraped."—*Essay on Prints*, p. 87.—D.

PORTRAITS BY ENGRAVERS NOT NOTICED BY WALPOLE.

In the Reigns of Charles I. and II.

Peter Clouet.

William Cavendish, Duke of Newcastle, with his family, after Diepenbeck.

Henry, Earl of Holland.

Anne Wake, Countess of Sussex, holding a fan of feathers.

William Haynsworth.

Richard, Lord Protector of the Commonwealth of England, Scotland and Ireland, half-length, left hand on his breast, 42*l.*—S.

Peter Cole.

Hugh Peters, æt. 57.

P. Williamson.

[Charles II., large prints in an oval of palms.—S.]

Mildmay Fane, Earl of Westmoreland, 1662.

John Vander Vaart.

K. Charles II. after Wissing.

James, Duke of Monmouth.

Anne Scot, Duchess of Monmouth, mezzotinto.

Edward Wetenhall, Bishop of Cork.

Colonel Robert Fielding, called the Beau, after Lely.

Thomas Killegrew, with a sword.

Sarah, Duchess of Somerset, half-sheet, mez.

Oliver Plunket.

Essex Finch, Countess of Nottingham.

Edmund Marmion.

George Tooke of Pope's in Hertfordshire, in half armour, an etching, 12*l.* 12*s.* S.—13*l.* 13*s. Bindley.*

John Verkolje.

William, Prince of Orange, sitting in the robes of the garter, (afterwards William III.)

Hortense Mancini, Duchess of Mazarine, 1680.

Isabella, Duchess of Grafton, 1683, half-sheet mez.

Madam Parson, 1683, after Lely.

Other names occur in catalogues, each affixed to a single print, which are not enumerated, and chiefly by engravers in Holland, whom the English printsellers employed.

PORTRAITS WHICH HAVE NO ENGRAVER'S NAMES.

Ernest, Count Mansfeldt, general, for the recovery of the Palatinate.

Charles I. sitting in Parliament surrounded by his nobility, &c.

Oliver Cromwell, equestrian, with a view of London.

Oliver Cromwell preaching, with four vignettes, 1. Selling the goods he stole at sea. 2. Oliver taught to preach. 3. Congregation of women at Revelation. 4. The taking of Worcester.—*Sir J. Lake.*

Praise God Barebones, with inscription on either side the portrait, 11*l.* 6*s.*—S.

Sir John Hotham, Governor of Hull, equestrian, with a view of that town, 9*l.* 19*s.* 6*d.*—S.

The Parliament Generals represented in ten ovals, duodecimo, 23*l.* 2*s.*—S.

Major-General Lambert, slashed sleeves with laced band and tassel, half-sheet.

Elinor Gwin, represented as reposing on a bed of roses, her children as Cupids, drawing a curtain, King Charles with his train borne up by a page is seen approaching; on the other side a bath, Gascar pinx. oblong, half-sheet, 17*l.* 17*s.*—*Bindley.*

George Fitzroy, Duke of Northumberland.

Charles Lenox, Duke of Richmond, a black boy holding his hat and feather.

Lady Anne Barrington, and Lady Mary St. John, sitting at a table, after Gascar, 6*l.* 16*s.* 6*d. Bindley.*

Stapse, pinxt. J. Thomson, sculpt.

HAMLET WINSTANLEY.

REIGN OF JAMES THE SECOND.

HAMLET WINSTANLEY,[1]

(1700—1761,)

learned to draw under the Knellers, being designed for a painter, and from thence went to Italy; but on his return seems to have addicted himself to engraving. He etched and published the Earl of Derby's collection of pictures, as his father Henry had done, several views of Audley-inn, which he dedicated to James II., that building being then a royal palace:[2] he added too an inscription in honour of Sir Christopher Wren. This set of prints is very scarce; the plates are reserved by the descendants of the Earls of Suffolk.[3] Henry was clerk of the works at Audley-inn in 1694, and in 1700 clerk of the works at Newmarket. It was this artist, I believe, who had a house[4] near Audley-inn at Littlebury, where were several mechanic tricks to surprise the populace, and known by the name of Winstanley's wonders. These childish contrivances, I suppose, he learned in Italy, where they do not let their religion monopolize all kind of legerdemain. In the Villa Borghese

[1] Hamlet Winstanley was buried at Warrington, in Lancashire, May 20, 1761, aged sixty-one. *Register.*—D.

[2] It had been purchased by the Crown, but much of the money not being paid, King William returned it to the family; but bought as much tapestry there as cost him 4,500*l.* It is remarkable, that in the church of Walden, which is beautifully light and striking, is still preserved very fresh the achievement of the memorable Frances, Countess of Essex and Somerset.

[3] [It is supposed that they perished with the artist at the destruction of the Eddystone lighthouse, as they are certainly not in the possession of Lord Braybrooke, the present representative of the Audley-inn branch of that family.—S.]

[4] There is a large print of that house, as an advertisement for a subscription to a set of prints of houses and seats.

at Rome, amidst emperors, heroes, and philosophers, I have seen a puppet-show in a box that turned like a squirrel's rolling cage; in the same palace was the noble statue of Seneca dying in the bath, and a devil that started out of a clock-case, as you entered the chamber. There is a print of James, Earl of Derby, from a painting by Hamlet Winstanley, another of Peploe, Bishop of Chester, and his own head by himself. The two last were executed by Faber. Winstanley the father was projector and builder of the Eddystone lighthouse, and was killed by the fall of it in a great storm. Hamlet[1] Winstanley's collection of copper-plates and prints were sold by auction at Essex house, March 18, 1762. Among them were his etchings from Lord Derby's pictures, and the cupola of St. Paul's after Thornhill.

—— BURNFORD,

(1681,)

is known only by a print of William Salmon, chymist, 1681.

ISAAC OLIVER,[2]

a name that can never be omitted, when it occurs in any branch of the arts, was, I suppose, the same person with the glass-painter, whom I have mentioned in my second volume, p. 25,[3] and is found to two prints; the first, of James II., the other of Lord Chancellor Jefferies, who is there styled Earl of Flint;[4] a title which none of our historians mention to have been given to, or designed for him.[5]

[1] This article is not in its proper period of time, as relating to the son, but rightly placed with regard to the father. In a former edition I had confounded them together.

[2] He was one of the sons of John Oliver, the celebrated glass stainer. See vol. i. p. 226.—D.

[3] Vol. i. p. 226, of the present Edition.

[4] This rare print is entitled George, Lord Jeffereys, *Earl of Flint*, Viscount Weikham, Baron of Wem, in his Chancellor's robes.—D.

[5] [There is no authority for supposing that this Isaac Oliver was an engraver, as under the print of Jefferies it merely states *J. Oliver*, ex.—W.S.]

JOHN DRAPENTIERE,

(1691,)

etched prints of Benjamin Keach, Daniel Burgess, 1691, Sir James Dyer, and J. Todd.

WILLIAM ELDER

was cotemporary with Robert White, and a Scotchman. Vertue had seen some writing graved by him in a book in 1681. He made a print of himself in a fur-cap, and another in a wig. His best work was a plate of Ben Jonson. His other things are heads of Pythagoras, Dr. Mayerne, John Ray, Dr. Morton, Archbishop Sancroft, George Parker, Charles Snell, writing-master; Admiral Russel, and Judge Pollexfen.

JOHN STURT

was born April 6, 1658, and at the age of seventeen was put apprentice to Robert White, and did several prints, but of no great merit. However he was exceedingly admired by Mr. Thoresby,[1] who in his museum had the Lord's

[1] *Ducat. Leod.* 498, 513. Mr. Thoresby mentions two other engravers, Mr. Robert Jackson, and Mr. Francis Bragge.

Prayer engraved by Sturt, in the compass of a silver penny, the Ten Commandments, &c. in the size of a medal; and the Gospel of St. Matthew engraved in octavo. Sturt's capital work was his Common Prayer-book, published by subscription in 1717: it is all engraven very neatly, on silver plates, in two columns, with borders round each plate; small histories at top, and initial letters. It is a large octavo, and contains 166 plates, besides twenty-two in the beginning, which consist of the dedication, table, preface, calendar, names of subscribers, &c. Prefixed is a bust of George I. in a round, and facing it, those of the Prince and Princess of Wales. On the king's bust are engraven the Lord's Prayer, Creed, Commandments, Prayers for the royal family, and the 21st Psalm, but so small as not to be legible without a magnifying glass. He also engraved a Companion to the Altar, on plates of the same size, and a set of fifty-five historic cuts for the Common Prayer-book, in small octavo. He copied faithfully, as may be seen by the English translation of Pozzo's *Perspective*, published by James, in folio. Sturt, grown old and poor, had a place offered him in the Charter-house, which he refused, and died about the age of seventy-two. He had received near 500*l.* of Mr. James Anderson of Edinburgh, to grave plates for his fine book of Scottish Records, &c. but did not live to complete them.[1]

[HENRY] LUTTEREL

was bred at New-inn, but having a disposition to drawing, took to crayons and abandoned the law. Having a mechanic head, and observing the applause given to the new art of mezzotinto, he set himself to discover the secret, for so it was still kept. His first invention for laying the grounds was by a roller, which succeeded pretty well, but not to his content, that method being neither so sharp nor casting as the true way. Upon this, he persuaded his friend Loyd, who kept a print-shop in Salisbury-street, in the Strand, to

[1] The plates in Williams's *Oxonia Depicta* were engraved by Sturt and other artists.—D.

bribe one Blois, who used to lay grounds for Blooteling, and was then going to Holland, to discover the mystery. The profits were to be divided, Lutterel scraping, and Loyd selling the prints.[1] Forty shillings purchased the secret; but when purchased, Loyd would not communicate it to Lutterel, on which they quarrelled.

[1] *Mezzotints engraved by Luttrell.*

Charles II. from Lely, 4to.
Arthur Capel, Earl of Essex, 4to.
Robert Paston, Earl of Yarmouth, 1680.
William Howard, Viscount Stafford, large 4to.
Anthony, Earl of Shaftesbury, 4to. 3*l.* 6*s.* —*Bindley.*
Barbara, Duchess of Cleveland, fol.
Two of the Ambassadors from Bantam.
Oliver Plunket, Archbishop of Armagh, 5*l.* 7*s.* 6*d.*—S.
Robert Coney, M.D.—D.

REIGN OF WILLIAM THE THIRD.

In the interim,

ISAAC BECKET,[1]

then apprentice to a calico-printer, visiting Lutterel, caught the passion of learning mezzotinto; and hearing that Loyd was possessed of the secret, and being forced to absent himself from his business upon an intrigue, had recourse to Loyd, who though master of the arcanum, was not capable of putting it in execution. Becket offered his service, was instructed in the use of the chisel, and entered into articles of working for Loyd. Lutterel in the mean time pursued his old method, and published a print of a woman blowing out a candle backwards, which sold mightily. Soon after he got acquainted with Vansomer, and from him learned the whole process. Becket fell again into the same trouble, and Lutterel assisting him, they became intimate; but Becket marrying a woman of fortune, set up for himself, and Lutterel did many heads for him, being more expeditious and drawing better than Becket; but they were often finished by the latter. Lutterel's best print was a portrait of Le Piper, the painter; few of his works have

[1] Born in Kent, 1653.——Becket's works, in mezzotint, are
Charles II. from Lely, small.
James, Duke of York.
George, Duke of Buckingham, half-sheet.
Charles, Duke of Richmond, half-sheet.
Henry, Duke of Grafton—three prints after different painters.
John, Duke of Lauderdale.
Colonel Robert Fielding, fondling a mastiff.
Barbara, Duchess of Cleveland, four prints.
Sir Godfrey Kneller.
Louisa, Duchess of Portsmouth.
Isabella, Duchess of Grafton.
Countess of Stamford.
Lady Williams, (*w.l.*)
Sir Peter Lely.
The Princess Anne.
Prince George of Denmark.
John Sheffylde, Earl of Mulgrave, two prints.
Christopher Monke, Duke of Albemarle.
Louis, Earl of Feversham.
Wriothesley, Lord Russel.
H. Compton, Bishop of London.
T. Cartwright, Bishop of Chester, 9*l.* 12*s.* —*Bindley.*
Madam Anne Wyndham.
Lady Brownlow.
Madam Soames.
John, Earl of Melfort.
Madam Baker.
Madam Loftus.
Adrian Beverland and his wife.—D.

Engraved by W.H. Watts.

ISAAC BECKET.

Kneller. pinx.t S. Freeman. sculp.t

JOHN SMITH.

his name to them. He was the first that laid grounds on copper[1] for crayons, a method afterwards practised by Faithorne. One of Becket's best is a print of a Lady Williams. I have run these lives into one another, finding them blended by Vertue, and naturally connected.

I have now carried this work down to the year 1700. If the art did not make great improvements after that period, at least it was enlarged, and not so restricted to portraits. Historic subjects came into vogue too. If no great matter was performed, that age did not deserve so much reproach as we do. Few good pictures were then imported. How many noble collections have been formed since, and yet how few prints appear of intrinsic merit! I have mentioned those of Mr. Strange, which are worthy of any country, and of the masters he has imitated. Mac Ardell has done a few in mezzotinto, that show what that branch is capable of; but our collections are still far from being exhausted; and yet I do not forget how many beautiful landscapes of Claud Lorrain and Gaspar Poussin we owe to the late Mr. Pond. Nor is this wholly the fault of artists; if the public would neglect whatever is not worthy of their country and of its riches, nor pay great prices for hasty performances, it is not credible that we can want either the genius or industry of the French, though hitherto their prints in general are at least as much better than ours, as their prices are more reasonable.

The end of King William's reign was illustrated by a genius of singular merit in his way,

JOHN SMITH, [THE YOUNGER.]

(1652—1742,)

The best mezzotinter that has appeared, who united softness with strength, and finishing with freedom. To posterity perhaps his prints will carry an idea of something burlesque; perukes of outrageous length flowing over suits

[1] Some of Lutterel's works in this manner are in Queen Caroline's closet at Kensington.

of armour compose wonderful habits.[1] It is equally strange that fashion could introduce the one, and establish the practice of representing the other, when it was out of fashion. Smith excelled in exhibiting both as he found them in the portraits of Kneller, who was less happy in what he substituted to armour.[2] In the Kit-cat club, he has poured full bottoms chiefly over night-gowns: if those streams of hair were incommode in a battle, I know nothing they were adapted to, that can be done in a night-gown.

I find little account of Smith's life,[3] except that he served his time with one Tillet, a painter in Moorfields, and that as soon as he became his own master, he applied to Becket, and learned from him the secret of mezzotinto, and being farther instructed by Vander Vaart,[4] was taken to work in Sir Godfrey's house; and as he was to be the publisher of that master's works, no doubt received considerable hints from him, which he amply repaid. Vertue, who was less diligent in his inquiries after the works of mezzotinters, has left no regular catalogue of Smith's works; nor, as they are so common, shall I attempt one.[5] This list is already swelled to too large a size; and I shall forbear particularizing the prints of those that are to follow, which being of so fresh a date, cannot be scarce. Smith had composed two large volumes, with proofs of his own plates, which I have seen in his hands; he asked 50*l.* for them; what became of them I know not.[6] His finest works are, Duke Schomberg on horseback;[7] that duke's son and successor,

[1] Kneller and the painters of his time, exhibited a mean man, ennobled by a wig, and a nobleman obscured by one.—D.

[2] One of the finest collections of Smith's works, in point of brilliancy, is that made by the late C. Rogers, Esq. which has descended as his collection of Hogarth's prints, vol. ii. p. 738.—D.

[3] [John Smith died on the 17th of January, 1742, and is buried in St. Peter's-church, Northampton, where a tablet is erected to his memory and to those of his wife and three children. On it he is styled "the most eminent engraver in mezzotinto in his time." There seems to be no reason for calling him "the younger."—W. S.]

[4] See an account of Vander Vaart, vol. ii. p. 632.

[5] A small selection from them is given in Bryan's *Dictionary*, vol. ii. p. 407. At Sir M. Sykes's sale the print of James, Duke of Ormond, prefixed to the *Oxonia Illustrata*, produced 6*l.* 6*s.*—D.

[6] Gilpin's *Essay on Prints*, p. 139.—D.

[7] I am told they were in the possession of Mr. Spencer, miniature-painter, and are now in his widow's.——

The works of J. Smith, father and son, consisting of portraits and miscellaneous subjects, 574 prints, in four volumes, folio.—D.

Maynhard; the Earls of Pembroke, Dorset, and Albemarle; three plates, with two figures in each, of young persons or children, in which he shone; William Anstruther; Thomas Gill; William Cowper; Gibbons and his wife; Queen Anne; Duke of Gloucester, whole-length, with a flower-pot; Duke of Ormond; a very curious one of Queen Mary, in a high head, fan and gloves; Earl of Godolphin; the Duchess of Ormond, whole length, with a black; and Sir George Rooke. There is a print by him of James II., with an anchor, but no inscription, which not being finished when the king went away, is so scarce, that I have known it sold for above a guinea. Besides portraits, Smith performed many historic pieces, as the Loves of the Gods, from Titian at Blenheim, in ten plates; Venus standing in a shell, from a picture by Correggio, that was at Buckingham-house; Venus and Cupid on a couch; a Satyr and woman, after Luca Jordano; and many more, of which perhaps the most delicate is a Holy Family, with Angels, after Carlo Maratti. There is a print of himself, after Sir Godfrey Kneller. [This picture, one of the finest of Kneller's portraits, was presented to John Smith by that painter. It is now, with the original presentation in the handwriting of Kneller still preserved on the back of it, in the possession of Mr. W. Smith, of Upper Southwick-street, Cambridge-square.—S.]

REIGN OF QUEEN ANNE.

SIMON GRIBELIN,

(1707,)

was born at Blois in 1661, and came to England about 1680; but it was above twenty years before he was noticed. The first work that raised his reputation was the tent of Darius, published in 1707. This was followed by a set of the Cartoons;[1] their success was very great, having never been completely engraved before; but they were in too small a volume, nor had Gribelin anything of greatness in his manner or capacity. His works have no more merit than finicalness, and that not in perfection, can give them. He afterwards published six historic pieces, from pictures in the royal collection at Kensington, and the ceiling of the Banqueting-house;[2] but none of his plates give any idea of the style of the masters they copied. His prints at best are neat memorandums. He executed a great number of small plates on gold, silver, and copper, chiefly for books, but was fittest to engrave patterns for goldsmith's work. I have a thick quarto collected by himself, of all his small plates, which was sold by his son after his decease, which happened, without any previous sickness, in Long-acre. He caught cold by going to see the king in the House of Lords, fell ill that night, continued so next day, and died the third, aged seventy-two. He left a son and daughter. The son graved in his father's manner, and went to Turkey in the retinue of the Earl of Kinnoul, to draw prospects, but returned in about two years. Gribelin the father engraved some portraits, as Duke Schomberg, Sir William Dawes, and a small whole-length of the Earl of Shaftesbury for the Characteristics.

[1] In seven small plates, and a title, on which is the portrait of Queen Anne, and the representation of the apartment in which they were then placed.—D.

[2] The Apotheosis of James I. after Rubens, in three large plates.—D.

SIR NICHOLAS DORIGNY,

(1657—1746,)[1]

born in France, was son of Michael Dorigny, by a daughter of Vouet, the painter. His father dying while he was very young, he was brought up to the study of the law, which he pursued till about thirty years of age, when being examined, in order to being admitted to plead, the judge finding him very difficult of hearing, advised him to relinquish a profession to which one of his senses was so ill adapted. He took the advice; and having a brother a painter at Rome, determined to embrace the same occupation, and shut himself up for a year to practice drawing, for which he probably had better talents than for the law, since he could sufficiently ground himself in the latter in a twelvemonth. Repairing to Rome, and receiving instructions from his brother, he followed painting for some years, when, having acquired great freedom of hand, he was advised to try etching. Being of a flexile disposition, or uncommonly observant of advice, he turned to etching, and practised that for some more years, when looking into the works of Audran, he found he had been in a wrong method, and took up the manner of the latter, which he

[1] [He was born at Paris in 1657. He was elected a member of the French Academy of Painting in 1725, and died at Paris in 1746. Watelet, *Dictionnaire des Arts*, &c.—W.]

pursued for ten years—we are at least got to the fiftieth year of his age, if Vertue's memory or his own did not fail him, for Vertue received this account from himself. He had now done many plates, and lastly the gallery of Cupid and Psyche after Raphael[1]—when a new difficulty struck him. Not having learned the handling and right use of the graver, he despaired of attaining the harmony and perfection at which he aimed, and at once abandoning engraving, he returned to his pencils: a word from a friend would have thrown him back to the law. However, after two months, he was persuaded to apply to the graver, and receiving some hints from one that used to engrave the writing under his plates, he conquered that difficulty too, and began with a set of planets. Mercury, his first, succeeded so well, that he engraved four large pictures with oval tops, and from thence proceeded to Raphael's Transfiguration, which raised his reputation above all the masters of that time.

1711. At Rome he became known to several Englishmen of rank, who persuaded him to come to England, and engrave the cartoons. He arrived in June 1711, but did not begin his drawings till the Easter following, the intervening time being spent in raising a fund for his work. At first it was proposed that the plates should be engraved at the queen's expense, and to be given as presents to the nobility, foreign princes and ministers. Lord Treasurer Oxford was much his friend; but Dorigny demanding 4 or 5,000*l.* put a stop to that plan; yet the queen gave him an apartment at Hampton-court, with necessary perquisites.

The work, however, was undertaken by subscription, at four guineas a set. Yet the labour seeming too heavy for one hand, Dorigny sent to Paris for assistance, who were Charles Dupuis and Dubosc, who differed with him in two or three years, before the plates were more than half done. What relates farther to those engravers will follow hereafter.[2]

[1] Twelve statues from the antique, and the story of Cupid and Psyche, with the Galatea, from the Farnese Gallery, during his residence at Rome.—D.

[2] Mr. Gilpin's opinion of Dorigny is not in perfect accordance with that of other critics. "His capital work is the Transfiguration, which Mr. Addison calls the

April 1, 1719. Sir Nicholas presented to King George I. two complete sets of the cartoons, and a set each to the prince and princess. The king gave him a purse of 100 guineas, and the prince a gold medal. The Duke of Devonshire, of whom he had borrowed 400*l.*, remitted to him the interest of four years; and in the following year procured him to be knighted by the king. He painted some portraits here, not with much success in likeness, and his eyes beginning to fail, he retired to France in 1724. His collection of drawings had been sold before in 1723. Among them were some after Dominichino and Guercino, and one after Daniel de Volterra,[1] which Vertue preferred to all his works. There were an hundred and four heads,[2] hands, and feet, traced off from the cartoons. While he was making drawings of the cartoons, a person in London offered him 200*l.* for them, but he would not conclude any agreement till the plates were finished. They were sold at his auction for 52 guineas. The total amount of his drawings came to 320*l.* His whole number of plates, large and small, was 153.

CHARLES DUPUIS,

besides part of the cartoons, engraved some plates of the story of Charles I.; but differing with Dorigny, and the climate not agreeing with him, he returned to Paris, where he died suddenly in 1743. A younger brother of his came over, and did some plates, but returned soon, finding greater encouragement at home.

noblest print in the world. It is unquestionably a noble work, but Dorigny seems to have exhausted his genius upon it. His cartoons are very poor. He engraved them in his old age, and was obliged to employ assistants, who did not answer his expectation."—*Essay on Prints*, p. 83.—D.

[1] [The Descent from the Cross, recently engraved in a first-rate style by the Cavaliere Toschi, of Parma.—W. S.]

[2] These were sold in one lot for 74*l.*; separately, afterwards, for 102*l.*——[These heads have been engraved, and were published by John Boydell, under the following title—"*The School of Raphael, or the Student's Guide to Expression in Historical Painting; illustrated by Examples engraved by Duchange and others; under the inspection of Sir Nicholas Dorigny, from his own Drawings, after the most celebrated Heads in the Cartoons at the King's Palace*," &c. 4to. London.—W.]

CLAUDE DUBOSC

quitted Dorigny at the same time with Dupuis, but settled here, and undertook to engrave the cartoons[1] for print-sellers. His next engagement was a set of the Duke of Marlborough's Battles, to be performed in two years for four-score pounds a plate, having no aid but Du Guernier, who had been in England for some years, and who was chiefly employed in etching frontispieces for books and plays; but that help not being sufficient, Dubosc sent to Paris for Beauvais and Baron,[2] who assisted him to complete the work, in 1717. He afterwards took a shop, and sold prints. Picart having published his *Religious Ceremonies* in 1733, Dubosc undertook to give that work in English, and brought over Gravelot and Scotin to carry it on; it came out weekly by subscription. Himself did a plate from the fine picture of Scipio's Continence, by Nicolo Poussin, at Houghton. His portrait was drawn by Smybert.

LEWIS DU GUERNIER,

(1708,)

studied under Chatillon at Paris, and came to England in 1708, but with very moderate talents, though he was reckoned to improve much here by drawing in the academy, which was then frequented, though established only by private contributions among the artists. Du Guernier was chosen director of it, and continued so to his death, which was occasioned by the small-pox, Sept. 19, 1716, when he was but thirty-nine years old. His chief business was engraving frontispieces for plays, and such small histories. His share in the plates of the Duke of Marlborough's Battles has been mentioned. At the instance of Lord Halifax he did a large print of Lot and his two Daughters, from Michael Angelo di Caravaggio, and two ample heads of the Duke and Duchess of Queensberry.

[1] One Epiciere and Baron assisted him.
[2] Of this man I find no other account.

GEORGE BICKHAM, [SENIOR,]

(1709,)

cotemporary with the last, engraved a few heads, as Sir Isaac Newton's, and Bishop Blackall's; a folio sheet with six writing-masters, one of whom, George Shelly, he engraved also from the life 1709, and many other works. He retired to Richmond, and in May, 1767, being then living, sold part of his plates and stock-in-trade by auction.[1]

S. COIGNARD,

a name that I find only to a print of Dryden after Kneller. V. *Ames*, p. 52.

T. JOHNSON,

an artist as obscure as the preceding, graved a [mezzotint] print of Bullock the comedian, from the life.

JOHN KIP,[2]

born at Amsterdam, arrived here not long after the Revolution. He did a great number of plates, and very indifferently, of the palaces and seats in this kingdom.[3] They were first drawn by one Leonard Knyff, his countryman, who also painted fowls, dogs, &c. and dealt in pictures.

[1] Bickham engraved a head of Stephen Duck, the poet. He was the most celebrated writing-engraver of his time, and published *The Universal Penman*, a beautiful book in folio.—D.

[2] There had been before a William Kip, who engraved some triumphal arches, 1603.

[3] Kip was employed to engrave *Britannia Illustrata*, "Views of the Queen's Palaces, and also of the principal seats of the nobility and gentry of Great Britain, curiously engraved on eighty copper-plates, 2 vols, imp. folio, 1714. Sold by Joseph Smith, at the picture shop at the west end of Exeter Change." Kip was the principal engraver, with Hulsbergh, Hulfield and Collins.

In 1711, he engraved very numerous plates, of a double folio size, of the seats of the nobility and gentry of Gloucestershire, for Sir Robert Atkyns's history of that county. These plates were all of them contributed by the owners of the seats, of which bird's-eye views, including a large space, are given with great minuteness. Though indifferently executed, they are most curious; preserving representations of mansions and architectural gardens long since dilapidated. The particular style of equipage, adopted by the individual possessors, among the gentry of those days, is shown with several circumstances. These views are extended over all the gardens, plantations and avenues, by which the house was surrounded, not omitting the parish church and the family coach.—D.

The latter died in Westminster 1721, aged between sixty and seventy, having been many years in England. His pictures, which were not extraordinary, were sold in 1723. Kip engraved an inside view of the Danish church built by Cibber, and died at near seventy years of age in 1722, in a place called Long-ditch, Westminster. He left a daughter whom he had brought up to painting.

GEORGE KING

did plates of the Lady Falconberg, and of Mrs. Elizabeth Thomas. Another of his name, Daniel King,[1] who published the *Vale Royal of England*, drew and engraved the plate of the Cathedral at Chester, and several other views in the same book. His manner resembles Hollar's.[2]

[SUTTON] NICHOLS,

his prints mentioned by Ames, are of James Owen, and a woman called Yorkshire Nan. Some of these men seem to have been below Vertue's notice, and consequently are only mentioned here, that I may not seem to have overlooked them. Indeed, though Vertue thought that the art raised its head a little after the arrival of Dorigny, I find very few, except himself, who can pass for tolerable masters. [He also engraved many very interesting and curious topographical plates.—W.S.]

JOSEPH SIMPSON

was very low in his profession, cutting arms on pewter-plates, till having studied in the academy, he was employed by Tillemans on a plate of Newmarket, to which he was permitted to put his name, and which, though it did not

[1] Daniel King wrote *Miniatura, or the Art of Limning*, the manner and use of colours, both to the picture by the life, landscape and history, dedicated to Mrs. Mary Fairfax, afterwards Duchess of Buckingham. It was MS. in the collection of Thoresby, and at his sale was purchased by Mr. Scott, of Crown-court, Westminster.

[2] Daniel King published a thin folio in 1656, which was entitled, "*The Cathedral and Conventual Churches of England and Wales orthographically delineated*, by D. K. 1656, sold by J. Overton." There are fifty prints in the whole, of which three or four are by Hollar. They appear to have been collected from the *Monasticon*, and separately published, and this volume is extremely rare.—D.

lease the painter, served to make Simpson known. He had a son of both his names, of whom he had conceived extraordinary hopes, but who died in 1736 without having attained much excellence.

PETER VAN GUNST,

(1713,)

was not in England himself, but engraved the set of whole-lengths after Vandyck. Houbraken[1] came from Holland in 1713 to make the drawings, for each of which he received one hundred guilders. The persons who employed him were Mr. Cock, Mr. Comyns, and the late well-known Mr. Swinny, formerly director of the theatre. Van Gunst had a son who was twice in England, but stayed not long.

ROBERT OR ROGER WILLIAMS,

a Welshman, was, I believe, senior to many I have mentioned. He worked only in mezzotinto, in which he had good success. His print of Sir Richard Blackmore is uncommonly fine. He contracted a great lameness from a sprain, for which he had his leg cut off, and lived many years afterwards.[2]

W. WILSON

did a mezzotinto of Lady Newburgh, Lord Lansdown's *Myra*.

[1] I believe this was not Houbraken the engraver, but a painter of that name, who gave the designs for a History of the Bible.——[This was Arnold Houbraken, the father of Jacob the engraver; he remained here about eight or nine months. Van Gool, *Nieuwe Schonburg*, &c.—W.]

[2] Among the mezzotints by Roger Williams, we have—

Charles I. from Vandyck.
Sir Edward Lyttelton, judge.
James, Duke of York, and Maria D'Esté, his duchess.
Henry, Marquis of Worcester.
James, Duke of Ormond.
Charles, Duke of Richmond.
George, Duke of Northumberland, in his robes, after Wissing.
Edmund King, M.D. from Lely.
Barbara, Duchess of Cleveland.
Madam Sedley.
Madam Hewse.
James II. and Maria his queen.
Mary, Princess of Orange.
Anne, Princess of Denmark.
Laurence Hyde, Earl of Rochester.
Theophilus, Earl of Huntingdon, 1687, sumptuously apparelled, half sheet, 16*l.* 5*s.* 6*d.*—*Bindley.*
John, Viscount Dundee.
John, Lord Cutts.
Harriet, Lady Wentworth, large half-sheet, 6*l.* 10*s.*—*Bindley.*
Mr. Greville Verney, after Dahl.
Countess of Kildare.
Thomas Betterton, the tragedian, 4*l.* 16*s.* 6*d.* *Bindley.*—D.

MICHAEL VANDERGUTCH,[1]

(1660—1725,)

of Antwerp, was scholar of one Boutats, and master of Vertue, who was told by him that Boutats had four daughters and twenty sons, of whom twelve were engravers, and that one of them, Philip, had twelve sons, of whom four were engravers. Vandergutch's own family, though not so numerous, has been alike dedicated to the art. When Michael arrived here, does not appear. He practised chiefly on anatomic figures; but sometimes did other things, as a large print of the Royal Navy, on a sheet and half, designed by one Baston. His masterpiece was reckoned a print of Mr. Savage.[2] He was much afflicted with the gout, and died Oct. 16th, 1725, aged sixty-five, at his house in Bloomsbury, and was buried in St. Giles's. He left two sons: Gerard, the second son, now living,[3] and

JOHN VANDERGUTCH,

who was born in 1697. He learned to draw of Cheron, and of his father to engrave; but chiefly practised etching, which he sometimes mixed with the other. He studied too in the academy. His six academic figures after Cheron were admired; and he is much commended by Cheselden in the preface to his *Osteology*, in the prints of which he had much share, as he had in the plates from Sir James Thornhill's cupola of St. Paul's. There is a print by him from Poussin's picture of Tancred and Erminia.

CLAUD DAVID,

of Burgundy, published a print from the model of a fountain with the statues of Queen Anne, the Duke of Marlborough on horseback, and several river gods, which was

[1] [Vander Gucht.—W.]

[2] He engraved, probably from Hollar, a view of Richmond-palace, as it stood in the reign of Charles I. for Aubrey's *Surrey*.—D.

[3] He sold pictures, and died in Great Brook-street, London, March 18, 1776, aged eighty.——

His son, Benjamin Vander Gucht, who was drowned in the Thames, near Mortlake, in 1794, succeeded him in that trade. He had given the Entombing of Christ, by G. Seghers, to the church there. *Lysons*.—D.

proposed to be erected at the conduit in Cheapside. Under the print—Opus equitis Claudii David, comitatûs Burgundiæ.

CHEREAU, JUNIOR,

came over by invitation from Dubosc, being brother of a famous engraver of that name at Paris, whose manner he imitated. He executed a profile of George I. which was much liked; but asking extravagant prices, he found small encouragement, and returned home.

BERNARD LENS

was son of a painter of the same names, who died Feb. 5, 1708, aged seventy-seven, and was buried in St. Bride's. He left four or five MS. volumes of collections on Divinity. His son,[1] the subject of this article, was a mezzotinto-scraper, and drawing-master; sometimes etched, and drew for Sturt and other engravers. He coped the Judgment of Paris in mezzotinto from Sir Peter Lely, and did a multitude of small prints in the same way, chiefly histories and landscapes, and drew several views in England in Indian ink. He died April 28, 1725, aged sixty-six. His son was the incomparable painter in water-colours, Bernard Lens, whose copies from Rubens, Vandyck, and many other great masters, have all the merit of the originals, except what they deserve too, duration. He was drawing-master to the Duke of Cumberland, and the Princesses Mary and Louisa, and to one whom nothing but gratitude would excuse my joining with such names, the author of this work; my chief reason for it, is to bear testimony to the virtues and integrity[2] of so good a man, as well as excellent artist. He died at Knightsbridge, whither he

[1] B. Lens published a half-sheet mezzotinto of Mother George, who was cotemporary with Mother Louse, and lived likewise in Oxford. At the time of her death she had attained to the age of 120 years. She retained all her faculties till that period, and was much resorted to, from curiosity. She used to thread a needle before her visitants, which she presented to them for a gratuity.—*Granger*, vol. iv. p. 218.

Lady Mary Radcliffe, Countess of Derwentwater, in a dress of ostrich feathers. John, Lord Cutts, (*w.l.*) attended by allegorical figures.—D.

[2] Once when he was drawing a lady's picture in the dress of the Queen of Scots, she said to him, "But, Mr. Lens, you have not made me like the Queen of Scots." "No, Madam, if God Almighty had made your ladyship like her, I would." This Bernard etched two or three little drawing-books of landscape.

had retired, after selling his collection. He left three sons; the eldest was a clerk in my office at the Exchequer; the two youngest, ingenious painters in miniature.

SAMUEL MOORE,

of the Custom-house, drew and etched many works with great labour.[1] He first made a medley of several things, drawn, written, and painted; one he presented to Sir Robert Harley, Speaker of the House of Commons, afterwards Earl of Oxford; it was an imitation of several sorts of prints.

[LOUIS GERARD] SCOTIN,[2]

no eminent artist, as appears by his print from Vandyck's Belisarius at Chiswick. If the two fine pictures on this subject are compared, it must not be by setting Scotin's near Mr. Strange's. To weigh the merits of Salvator and Vandyck impartially, Mr. Strange should engrave both; I mean, to judge how each has delivered the passions, in which decision we should not be diverted by the colouring. Indeed, one would suppose that Vandyck had seen Salvator's performance, and despairing to exceed him in the principal figure, had transferred his art and our attention to the young soldier. Salvator's Belisarius reflects on his own fortune; Vandyck's warrior moralizes on the instability of glory. One asks one's self which is more touching, to behold how a great man feels adversity, or how a young mind is struck with what may be the catastrophe of ambition?

[JOSIAS] ENGLISH,

(1718,)

of Mortlake, who died in 1718, etched a print of Christ and the Disciples at Emaus, after Titian.[3]

[1] Among them the Coronation Procession of William III. and Queen Mary, which, as it is without the name of the designer, may be presumed to have been from his own composition.—D.

[2] [Scotin was the son of Gerard Scotin, and was born at Paris about 1690. He engraved, in 1745, two of the original plates of Hogarth's "Marriage à la Mode," the other four were engraved by Baron and Ravenet.—W.]

[3] The etching of Dobson the painter, marked J. E. which has been attributed to Evelyn, was certainly the work of English: and Richard Kirby, astrologer, a very spirited etching, 12mo. 3*l.* 3*s.* S.—D.——[English has also etched several plates of miscellaneous subjects, particularly a set of the Virtues, &c.—S.]

REIGNS OF GEORGE THE FIRST AND SECOND.

HENRY HULSBERG,

born at Amsterdam, did prints of Sir Bulstrode Whitlocke, Robert Warren, A.M., and Joseph Warder, a physician; some of the plates in the *Vitruvius Britannicus;* a large view of St. Peter's-church at Rome, &c. and a head of Aaron Hill, for his *History of the Ottoman Empire*, fol. 1711. After a paralytic illness of two years he died in 1729, and was buried in the Lutheran church of the Savoy, of which he had been warden, and by which community and by a Dutch club he had been supported, after he became incapable of business.

JOHN FABER,

born in Holland, drew many pictures from the life on vellum[1] with a pen, and scraped several mezzotintos, both from paintings and from nature. His most considerable works, and those not excellent, were portraits of the founders of colleges at Oxford and Cambridge. He died at Bristol in May 1721. His son,

JOHN FABER, JUNIOR,

surpassed his father by far, and was the next mezzotinter in merit to Smith. He was born in Holland, but brought to England at three years old. His first instructions he received from his father; afterwards he studied in Vanderbank's academy. He executed a prodigious number of portraits, some of which are bold, free, and beautiful.[2] To

[1] Vertue had seen one of these small heads, inscribed, J. Faber delin. in Graven Hage, 1692.

[2] Works of J. Faber, 165 plates, 2 vols. fol. from which, as of great merit, Bryan has selected—

The Beauties at Hampton-court.
The Kit-cat portraits.
The Converted Chinese.
Sir Isaac Newton.
Michael Rysbrach, sculptor.
Enoch Zeeman and George Lambert, painters.
Charles II. sitting in his robes of state.
The taking of Namur, after Wyck.—D.

him we owe the Kit-cat Club, the Beauties at Hampton-court, and have reason to wish that we had the same obligations to him for those at Windsor, and of the Admirals at Hampton-court. He died of the gout, very few years ago, at his house in Bloomsbury. His widow married Mr. Smith, a lawyer.

EDWARD KIRKALL,

son of a locksmith, was born at Sheffield in Yorkshire, where he attained the rudiments of drawing, which, however, were long before they arrived at any perfection. He came to London, and for some time supported himself by graving arms, stamps, ornaments, and cuts for books.[1] The latter gained him an immortality, which with all his succeeding merit he perhaps would have missed, if his happening to engrave the portrait of a Lady Dunce had not introduced him to the remark of Mr. Pope, who describes her

"With flow'rs and fruit by bounteous Kirkall drest."

At length, drawing in the academy, and making some attempts in chiaro-scuro, he discovered a new method of printing, composed of etching, mezzotinto, and wooden stamps, and with these blended arts he formed a style, that has more tints than ancient wooden cuts, resembles drawings, and by the addition of mezzotinto, softens the shades on the outlines, and more insensibly and agreeably melts the impression of the wooden stamps, which give the tincture to the paper and the shades together. He performed several prints in this manner, and did great justice to the drawing and expression of the masters he imitated. This invention, for one may call it so, had much success, much applause, no imitators.—I suppose it is too laborious, and too tedious.[2] In an opulent country where there is great facility of getting money, it is seldom got by merit. Our artists are in too much hurry to gain it, to deserve it.

[1] In 1725 he did the cuts for the new edition of Inigo Jones's *Stonehenge*.

[2] It has been doubted whether Kirkhall was possessed of talents equal to the giving his invention all its effect. He engraved, in mezzotinto, the cartoons, a set of ten sea-pieces after Vandevelde, printed in sea-green, and a set of thirty plates of fruit and flowers, after Vanhuysom.—D.

JAMES CHRISTOPHER LE BLON,

(1670—1741,)[1]

another inventor in an age which however has not been allotted any eminent rank in the history of arts. He naturally follows Kirkall, as there was some analogy in their pursuits. The former, if I may say so, attempted to print drawings, the latter to print paintings. He was a Fleming, and very far from young when I knew him, but of surprising vivacity and volubility, and with a head admirably mechanic, but an universal projector, and with at least one of the qualities that attend that vocation, either a dupe or a cheat; I think the former, though, as most of his projects ended in the air, the sufferers believed the latter. As he was much an enthusiast, perhaps like most enthusiasts he was both one and t'other.

He discovered a method of giving colour to mezzotinto, and perfected many large pictures, which may be allowed very tolerable copies of the best masters. Thus far his visions were realized. He distributed them by a kind of lottery, but the subscribers did not find their prizes much valued. Yet surely the art was worth improving, at least in a country so fond of portraits. Le Blon's method of mezzotinto at least adds the resemblance of colour.

He had another merit to the public, with which few inventors begin: he communicated his secret, in a thin quarto, in French and English, entitled, *Colorito, or the Harmony of Colouring in Painting, reduced to Mechanical Practice under easy Precepts and Infallible Rules.* Dedicated to Sir Robert Walpole. In the Preface he says that he was executing anatomic figures for Monsieur St. André. Some heads coloured progressively, according to the several gradations, bear witness to the success and beauty of his invention.[2] In 1732 he published a treatise on Ideal

[1] [Le Blond was born at Frankfort in 1670; he studied some years in Italy, practised subsequently as a miniature-painter at Amsterdam; he then went to Paris, and came afterwards to London, but returned to Paris in 1737, and is said to have died there in an hospital, in 1741. Hüsgen, *Artistisches Magazin;* Heineken, *Idée Générale d'une Collection d'Estampes*, and *Dictionnaire des Artistes*, &c.—W.]

[2] [Published in 1722, and again in 1756, at Paris, under the title, *Art d'imprimer les Tableaux.*—W.]

Beauty, or *Le Beau Ideal*, dedicated to Lady Walpole. It was translated from the original French of Lambert Hermanson Ten Kate.

He afterwards set up a project for copying the cartoons in tapestry, and made some very fine drawings for that purpose. Houses were built and looms erected in the Mulberry-ground at Chelsea, but either the expense was precipitated too fast, or contributions did not arrive fast enough. The bubble burst, several suffered, and Le Blon was heard of no more.[1]

JOHN SIMONS

was born in Normandy, and came over some years before the death of Smith, who disagreeing with Sir Godfrey Kneller, Simons was employed by him to copy his pictures in mezzotinto, which he did, and from other masters with good success.[2] He was not so free in his manner as Smith, but now and then approached very near to that capital artist, as may be seen in his plates of Henry Rouvigny, Earl of Galway, of Earl Cadogan, and particularly of Lord Cutts in armour with a truncheon. Simon died about the year 1755. His collection of prints were sold by auction at Darre's print-shop in Piccadilly over-against Coventry-street, Nov. 3d, 1761.

L. [P.] BOITARD,

(1747,)

was a Frenchman, and very neat workman. He engraved chiefly for books, and was employed by Dr. Woodward, by Dr. Douglas on anatomic figures, and by Dr. Meade. He engraved a large print of the Rotunda after Paolo Panini, and the plates for Mr. Spence's *Polymetis*.[3] He married an Englishwoman, and left a son and a daughter. Boitard's father, who went often to Holland to purchase curiosities

[1] It is said that he died in an hospital at Paris, in 1740. ——[Le Blond executed altogether, thirty-three plates in this style, but these prints are very scarce.—W.] ——[The most complete collection of them is at Dresden.—S.]

[2] He copied the cartoons, (or some of them) in mezzotinto.—D.

[3] Those of the Apollo Belvidere and the Venus de' Medici have decided excellence.—D.

for Dr. Meade, drew with the pen, in the manner of La Fage, and often set his name to his drawings, with the time he had employed on them, which sometimes, even for large pieces, did not exceed fifteen minutes. Showing one of his designs to Dorigny, and boasting of this expedition, Si Nicholas told him he should have thought a man of hi vivacity might have executed two such in the time.

BERNARD BARON,

(1725,)

brought over, as has been said, by Dubosc, with whom he broke, and went to law, on the plates for the story of Ulysses, engraven from the designs of Rubens, in the collection of Dr. Meade; but they were reconciled, and went to Paris together in 1729, where Baron engraved a plate from Watteau, and engaged to do another from Titian, in the king's collection, for Monsieur Crozat, for which he was to receive 60*l.* sterling. While at Paris, they both sat to Vanloo. Baron has executed a great number of works, a few portraits, and some considerable pictures after the best masters: as the family of Cornaro at Northumberland-house; Vandyck's family of the Earl of Pembroke at Wilton; Henry VIII. giving the charter to the Company of Surgeons; the equestrian figure of Charles I. by Vandyck, at Kensington; its companion, the king, queen, and two children; and King William on horseback, with emblematic figures, at Hampton-court. His last considerable work was the family of Nassau, by Vandyck, at the Earl Cowper's.[1] Baron died in Panton-square, Piccadilly, Jan. 24th, 1762.

HENRY GRAVELOT,[2]

(1699—1773,)

was not much known as an engraver, but was an excellent draughtsman, and drew designs for ornaments in great

[1] To which, as of equal merit, may be added, Robert Dormer, Earl of Carnarvon; Anna Sophia, his countess; R. Mead, M.D.; Lord Chancellor Hardwicke; Lord Chief Justice Reeve, and Dr. Hoadley, Bishop of Winton, from Hogarth.—D.

[2] [Hubert François D'Anville, known under his assumed name of Gravelot, was the brother of D'Anville, the geographer. He was born at Paris, in 1699. He

taste, and was a faithful copyist of ancient buildings, tombs, and prospects, for which he was constantly employed by the artists in London. He drew the monuments of kings for Vertue, and gave the designs, where invention was necessary, for Pine's plates of the tapestry in the House of Lords. He had been in Canada as Secretary to the Governor; but the climate disagreeing with him, he returned to France, whence he was invited over by Dubosc. He was for some time employed in Gloucestershire, drawing churches and antiquities. Vertue compares his neat manner to Picart, and owns that in composition and design he even excelled his favourite Hollar. He sometimes attempted painting small histories and conversations. Of his graving are the prints to Sir Thomas Hanmer's edition of Shakspeare, and many of them he designed; but it is his large print of Kirkstall-abbey which shows how able an engraver he was.

JOHN PINE,

(1690—1756,)

need but be mentioned, to put the public in mind of the several beautiful and fine works for which they are indebted to him. The chief of them are, the ceremonies used at the revival of the Order of the Bath by King George I.;[1] the prints from the tapestry in the House of Lords, representing the destruction of the Spanish Armada, a book rivalling

commenced painting at about thirty-nine years of age, but took afterwards to designing and etching. He visited London about 1732, and returned to Paris in 1745, where he died in 1773. De Fontenai, *Dictionnaire des Artistes.*—W.]

[1] Pine was first known as an engraver by these prints in 1725; those from the tapestry in the House of Lords, in ten plates, established his reputation, and he was induced to engrave five others to accompany them—a plan of the House of Peers—another of the House of Commons. Copies from Illuminations in the library of the Herald's-college. Interior of the House of Lords, with the king on the throne—and of the House of Commons, with the Speaker, near whom Sir R. Walpole is represented as standing when premier, in his usual posture.

He engraved an exact fac-simile of Magna Charta, from the original in the British Museum; and his copper-plate Horace still holds its place among the most elegant books. In 1743, he was made Blue Mantle Pursuivant, in the College of Arms; where he afterwards resided, and died in 1756.

Hogarth cultivated his acquaintance, and thinking that both his countenance and person were peculiarly adapted to the portrait of the friar, in his print of the "Gates of Calais," introduced them, without Pine's consent, who was piqued by having thus, ever after, acquired the name of Friar.—D.

Hogarth, pinxt. *H. Robinson, sculpt.*

JOHN PINE.

the splendid editions of the Louvre; and the fair edition of Horace, the whole text engraven with ancient basreliefs and gems illustrating the subjects. He has given, too, a print of the House of Commons, some ancient charters, and other things. His head, painted by Mr. Hogarth in the manner of Rembrandt, is well known from the print.

ARTHUR POND,

another promoter of meritorious works, was concerned with Mr. Knapton in setting forth the noble volume of illustrious heads engraved by Houbraken and Vertue, and which might still be enlarged.[1] Mr. Pond was author, too, of the design for engraving the works of Claud Lorrain and Gaspar Poussin, of which several numbers were exhibited,[2] a few landscapes from Rembrandt and other masters, and prints from Paolo Panini followed. He also published many prints from fine drawings, and a set of

[1] This work was entitled *The Heads of Illustrious Persons of Great Britain*, engraved by Mr. Houbraken and Mr. Vertue, with their lives and characters, by T. Birch, M.A. F.S.A. imp. folio, 1747-1752, 2 vols. 108 portraits.—D.

[2] The drawings of Claude Lorrain, called by him *Liber Veritatis*, in the Duke of Devonshire's collection, procured in Italy by Lord Burlington, were engraved and taken off in bistre tint, exactly to imitate the drawings, by Richard Earlom, and published in 1777, two volumes folio, each containing 100 prints. A third volume, containing Claude's drawings in the British Museum, and other collections, was published in 1804.—D.

caricaturas after Cavalier Ghezzi.[1] Mr. Pond had singular knowledge in hands, but considerably more merit as an editor than as a painter, which was his profession both in oil and crayons. He had formed a capital collection of etchings by the best masters, and of prints, all which he disposed of to a gentleman in Norfolk; they have since been sold by auction,[2] as were his cabinet of shells after his death. He etched his own head, Dr. Meade's, and Mr. Sadler's, Pope's, and Lord Bolingbroke's.

HENRY FLETCHER,

(1729,)

published a print, the story of Bathsheba, from Sebastian Concha, his first essay on his own account. He also engraved a print of Ebenezer Pemberton, Minister of Boston.

CAREY CREED,

(1730,)

published a set of plates from the statues and busts at Wilton.

JOSEPH WAGNER,

(1733,)

a Swiss, came to England in 1733, aged between twenty and thirty.[3] He had studied painting a little, but being encouraged by Amiconi, engraved after the works of the latter. His first productions were plates of the three princesses, Anne, Amelie, and Caroline; his next, a whole-length of the Czarina Anne. He afterwards executed two prints of boys, and about an hundred plates, views of Roman antiquities, most of them copied from old engrav-

[1] Pietro Leone Ghezzi may be styled the Hogarth of Italy, excepting that he did not confine himself to nature. In his celebrated caricatures he drew his figures, with some whimsical alteration, yet with a wonderful likeness. His seeing persons passing by only once was sufficient, and he could remember several at a time, so as to be instantly recognised in his drawings.—*Rogers*, vol. ii. p. 172.—D.

[2] Pond's collection of drawings by foreign masters, produced 1,449*l.* 10*s.* in April, 1759.—D.

[3] [He was born near Bregenz in 1706, and settled in Venice in 1739. Füssli, *Künstler Lexicon*.—W.]

ings, and from Canaletti some prospects of Venice, whither he accompanied Amiconi, intending to keep a print-shop there.

THOMAS PRESTON

did a print of Mr. Pope, and a large head of Admiral Blake, with ships under it.

JOHN LAGUERRE,

was son of Lewis Laguerre, a painter of history, by whom he was educated to the same profession, and had a genius for it; but neglecting to cultivate it, he took to the stage, in which walk he had merit, as he had success in painting scenes for the theatre in Covent-garden, to which he belonged. He engraved a print of Falstaffe, Pistol and Doll Tearsheet, with other theatric characters, alluding to a quarrel between the player and patentees, and a set of prints, of Hob in the Well, which sold considerably; but he died in indifferent circumstances in March 1748. Lewis the father etched a print of Midas sitting in judgment between Pan and Apollo.

PETER FOURDRINIERE,

who died a few years ago, excelled in engraving architecture, and did many other things for books.

JOHN GREEN,

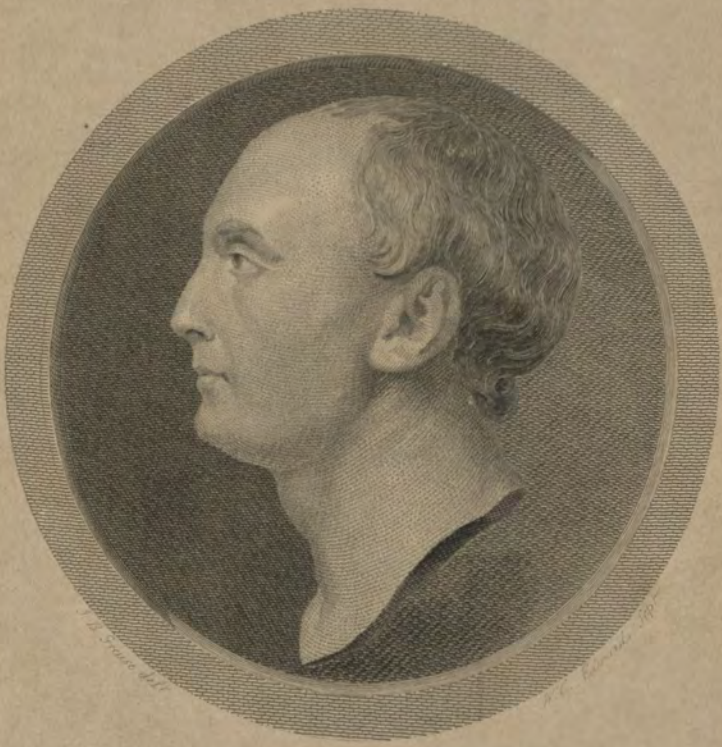
a young man who made great proficience in graving landscapes, and other things; particularly heads of Thomas Rowney, Thomas Shaw, D.D., W. Derham D.D. and the plates for Borlase's *Natural History of Cornwall*, and many of the seats, was born at Hales Owen in Shropshire, and bred under Basire, an engraver of maps, father of the present engraver to the Antiquarian Society. Green was employed by the University of Oxford, and continued their almanacs; but died immaturely three or four years ago. His brother is in the same business.

Besides all I have mentioned, dispersed in Vertue's MSS. I have since found some more names, of whom the notices are so slight, that it is not worth while to endeavour finding proper places for them. Their names are—Morellon le Cave,[1] a scholar of Picart; J. Cole; P. Williamson, (see *ante*, p. 954); G. Lumley, who settled at York; P. Tempest; Peter Coombes; P. Pelham; E. Kyte; George Kitchin, who did heads of Mahomet and Mustapha, Turks belonging to George I.; and William Robins, Alexander Brown, (see *ante*, p. 922, n.) and De Blois, mezzotinters; Van Bleek,[2] who executed of late years a fine print of Johnson and Griffin, players; and A. Van Haecken, who has given a head of Dr. Pepusch and some others. John Stone the younger drew and engraved one of the plates for Dugdale's *Warwickshire*. T. Pingo did a plate of arms for Thoresby's *Leeds;* S. Boisseau, a plate for Aaron Hill's *History of the Ottoman Empire;* and Th. Gardner, a set for the Common Prayer paraphrased, by James Harris, 1735. Several English portraits have been engraved abroad, particularly by Cornelius Van Dalen; Arthur De Jode, and P. De Jode; J. De Leuw; Pontius; Edelinck, and Picart. Many also have been engraved by unknown hands.

To the conclusion of these Memoirs, and for a separate article I reserve an account of him, to whom his country, the artists whose memories he has preserved, and the reader, are obliged for the materials of this work.

On living artists it is neither necessary nor proper to expatiate. The task will be easy to others hereafter to continue the series. Here is a regular succession from the introduction of the art into England to the present year; and the chief eras of its improvements and extension marked. That the continuation will afford a brighter list, one may augur, from the protection given to the arts, from the riches and flourishing state of our dominion, and from the masters we actually possess. Houston,[3] Mac Ardell,[4] and Fisher, have already promised by their works to revive

[1] He did a head of Dr. Pococke, before Twells's edition of the doctor's works.
[2] He died July 26, 1764.
[3] Richard Houston died August 4, 1775.
[4] James Mac Ardell died June 2, 1765.



SIR ROBERT STRANGE.

the beauty of mezzotinto.[1] The exquisite plates of architecture, which are not only worthy of the taste which is restored in that science, but exceed whatever has appeared in any age or country. Mr. Rooker[2] is the Marc Antonio of architecture.[3] Vivares and some others have great merit in graving landscape. Major's[4] works after Teniers, &c. will always make a principal figure in a collection of prints, and prevent our envying the excellence of the French in that branch of the art. I could name more, if it would not look like flattery to the living; but I cannot omit so capital a master as Mr. Strange,[5] least it should look like the contrary. When I have named him, I have mentioned the art at its highest period in Britain.

Oct. 10, 1762.

[1] Without enumerating many more names, which have become celebrated for their works in mezzotinto, since 1762; it may be safely asserted, that Walpole's promise of the art's eventual perfection has been fulfilled.—*Auspicium melioris ævi.*—D.

[2] Edward Rooker, died Nov. 22, 1774.

[3] Edward Rooker, born in London in 1712. His section of St. Paul's-cathedral is the finest specimen of architectural engraving, and affords the best proof of his admirable talent. His son, M. A. Rooker, excelled in similar subjects, and engraved the best in the series of Oxford Almanacs.—D.

[4] Thomas Major engraved the ruins of Pæstum, or Posidonia, fol. 1768.—D.

[5] Sir Robert Strange was born in 1721, in the Orkney Islands, of a good Highland family; and was classically educated at Kirkwall, and intended to practise the law, which his native genius soon induced him to relinquish. He was engaged in the Battle of Culloden, in 1745, and escaping to Paris became a pupil of Le Bas. In 1751, he first established himself in the profession of an engraver, and soon attained to great excellence. He was induced, in 1760, to go to Rome in pursuit of art, and had the patronage of an English Court established there at that period. In Italy he gained all the advantage, and received all the honour, which an artist could receive in that country; and his portrait was placed in the Florentine Gallery.

Upon his return to England, he obtained the royal patronage, and as the only subject from any English master, engraved the Apotheosis of the king's children, from a picture by West.

He received the honour of knighthood on the 5th of January, 1787; and died in 1792, at the age of seventy-one years.

A few years previously, he had carefully selected eighty copies of the finest and most choice impressions of each plate he had engraved, and bound them in as many folio volumes, arranged according to the date of each print. To each volume, he prefixed two portraits of himself on the same plate, one an etching, and the other a finished proof, to show that his talent had not been impaired by years. Each volume, beside a dedication to the king, contains an introduction, which treats on the progress of engraving, and critical remarks on the pictures from which he had engraved.

Having made a small collection of paintings in Italy, he published a *Catalogue Raisonné* of them in 1769, 8vo. At the end he added a list of twenty-seven engravings and the prices he fixed upon them, which amounted in the whole only to 9*l.* 11*s.* Fifty-five years afterwards, at the sale of Sir M. M. Sykes, 1824, thirty-five proof

WALPOLE'S POSTSCRIPT TO THE SECOND EDITION, PUBLISHED IN 1786.

THIS volume, the Editor was sensible at its compilation, was the most imperfect part of Vertue's and his own accounts of the History and Progress of the Arts in England. It would not be difficult, at present, to give a much more complete deduction of the Graphic art, in its different branches. But not only the indolence that attends age, and frequent illnesses, have indisposed the author from enlarging his plan; but more pardonable reasons determined him to make very few additions to this new edition; nor should he have thought of republishing the work, unless solicited by Mr. Dodsley. The indulgence of the public ought to imprint respect, not presumption, and instead of trespassing anew on that lenity, the author has long feared he should be reproached that "Detinuit nostras *numerosus* HORATIUS aures;" a quotation he should not dare to apply to himself, if adjectives in *osus* as *famosus*, *&c.* were not most commonly used by Latian authors in a culpatory sense; and thus *numerosus* only means *too voluminous*. Another reason for not having enlarged the preceding work was, that it would interfere with the plan laid down, of terminating the history of the arts at the conclusion of the last reign. In fact, a brighter era has dawned on the manufacture of prints. They are become almost the favourite objects of collectors, and in some degree deserve that favour, and are certainly paid for as if they did. Engraved landscapes have in point of delicacy reached unexampled beauty. A new species has also been created—I mean aqua-tinta—besides prints in various colours.

Perhaps it would be worth while to melt down this volume, and new cast it, dividing the work into the several

impressions of Strange's engraving produced no less a sum than 190*l.* 13*s.* 6*d.* The print which so greatly enhanced this sum was a portrait of Charles I. standing in his robes, after Vandyck—a choice proof before any letter—Note under the print, "*Given me by the most excellent engraver thereof, M. M. S.*" So great was the competition, that it was sold for 51*l.* 9*s.* About fifty plates from the most celebrated Italian pictures are distinguished by an intelligent execution, which by the admirable union of the point and graver, produce a vigorous and harmonious effect.—D.

branches of wood-cuts, engravings, etchings, mezzotints, and aqua-tints.

A compiler might be assisted by some new publications, as the *Essays on Prints*, Strutt's *Dictionary of Engravers*, and a recent *History of the Art of Engraving in Mezzotinto*, printed at Winchester, wherein are mentioned foreign notices on the arts.

Were I of authority sufficient to name my successor, or could prevail on him to condescend to accept an office, which he could execute with more taste and ability; from whose hands could the public receive so much information and pleasure, as from the author of *The Essay on Prints*, and from the *Tours, &c.?* And when was the public ever instructed by the pen and pencil at once, with equal excellence in the style of both, but by Mr. Gilpin?

THE

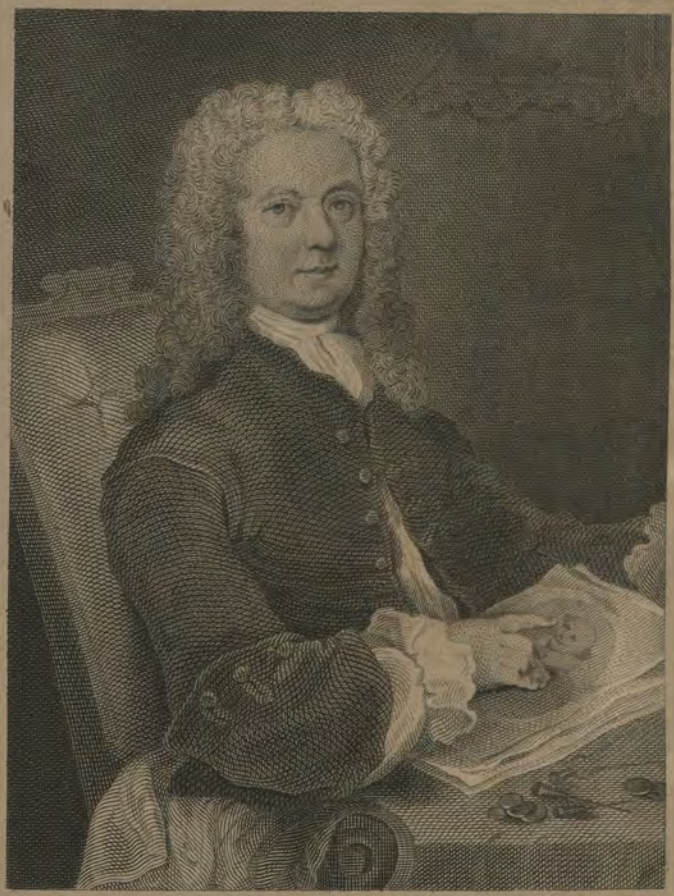
LIFE OF MR. GEORGE VERTUE.

(1684—1756,)

The ensuing account is drawn from his own notes, in which the highest praise he ventures to assume, is founded on his industry. How many men in a higher sphere have thought that single quality conferred many shining others! The world too has been so complaisant as to allow their pretensions. Vertue thought the labour of his hands was but labour—the Scaligers and such book-wights have mistaken the drudgery of their eyes for parts, for abilities—nay, have supposed it bestowed wit, while it only swelled their arrogance, and unchained their ill nature. How contemptuously would such men have smiled at a ploughman, who imagined himself authorized to abuse all others, because he had turned up more acres of ground!—and yet he would have toiled with greater advantage to mankind.

George Vertue was born in the parish of St. Martin's-in-the-Fields, London, in the year 1684. His parents, he says, were more honest than opulent. If vanity had entered into his composition, he might have boasted the antiquity of his race: two of his name were employed by Henry VIII. in the Board of Works; but I forget: a family is not ancient, if none of the blood were above the rank of ingenious men two hundred years ago.

About the age of thirteen he was placed with a master who engraved arms on plate, and had the chief business of London; but who, being extravagant, broke, and returned to his country, France, after Vertue had served him between three and four years. As the man was unfortunate, though by his own fault, the good-nature of the scholar has concealed his name. As it is proper the republic of letters should be acquainted with the minutest circumstances in



Engraved by G.T.Doo

GEORGE VERTUE.

From an Original Drawing

by Himself

In the Collection of T. P. Ord. Esq.

the life of a renowned author, I question if Scaliger would have been so tender.

Returned to his parents, Vertue gave himself entirely to the study of drawing for two years; and then entered into an agreement with Michael Vandergutch for three more, which term he protracted to seven, engraving copper-plates for him, when, having received instructions and advice from several painters, he quitted his master on handsome terms, and began to work for himself. This was in the year 1709. The first twelvemonth was passed in drawing and engraving for books.

The art was then at the lowest ebb in England. The best performers were worn out: the war with France shut the door against recruits; national acrimony, and the animosity of faction diverted public attention from common arts of amusement. At that period the young engraver was recommended to Sir Godfrey Kneller, whose reputation, riches, parts, and acquaintance with the first men in England supported what little taste was left for *virtu*, and could stamp a character wherever he deigned to patronise. My author mentions with dutiful sensibility what joy this important protection gave to his father, who had his education warmly at heart, and who, dying soon after, left a widow and several children to be supported by our scarce-fledged adventurer. His own words shall tell how he felt his situation, how little the false colours of vanity gave a shining appearance to the morning of his fortune: "I was," says he, "the eldest, and then the only one that could help them, which added circumspection in my affairs then, as well as industry to the end of my life."

At invervals of leisure, he practised drawing and music, learned French and a little Italian. It appears that he afterwards acquired Dutch, having consulted in the originals all that has been written in those three languages on the art to which he was devoted.

His works began to draw attention, and he found more illustrious patronage than Kneller's. Lord Somers employed him to engrave a plate of Archbishop Tillotson, and rewarded him nobly. The print will speak for itself. It was

the ground-work of his reputation, and deserved to be so. Nothing like it had appeared for some years, nor at the hour of its production had he any competitors. Edelinck was dead in France, White in England, Van Gunst in Holland: "It seemed," says he himself, "as if the ball of fortune was tossed up to be a prize only for Vertue." One cannot estimate success at a lower rate, than to ascribe it to accident; the comparison is at once modest and ingenious. Shade of Scaliger, which of your works owed its glory to a dearth of genius among your cotemporaries?

In 1711 an Academy of Painting was instituted by the chief performers in London. Sir Godfrey Kneller was placed at the head; Vertue was one of the first members; and drew there for several years.

To the end of that reign he continued to grave portraits from Kneller, Dahl, Richardson, Jervase, Gibson, and others.

On the accession of the present Royal Family he published a large head of the king from a painting by Kneller. As it was the first portrait of his majesty, many thousands were sold, though by no means a laborious or valuable performance. However, it was shown at court, and was followed by those of the prince and princess. All concurred to extend his business. In any recess from that he practised in water-colours, sometimes attempting portrait; oftener copying from ancient or curious pieces which he proposed to engrave. So early as the year 1713 he commenced his researches after the lives of our artists, and began his collections, to which he added prints by former masters, and everything that could tend to his great work, the *History of the Arts of England*. Wherever he met with portraits of the performers, he spared no pains in taking copies. His journies over England with the same view will appear in the course of his life. These travels were assiduously employed in making catalogues, observations, and memorandums of all he saw.

His thirst after British antiquities soon led him to a congenial Mæcenas. That munificent collector, Edward Harley, second Earl of Oxford, early distinguished the

merit and application of Vertue. The invariable gratitude of the latter, expressed on all occasions, implies the bounty of the patron. "The Earl's generous and unparalleled encouragement of my undertakings, by promoting my studious endeavours," says he, "gave me great reputation and advantage over all other professors of the same art in England." Another lesson of humility. How seldom is fame ascribed by the possessor to the countenance of others! The want of it is complained of—here is one instance, perhaps a singular instance, where the influence is acknowledged—after the death[1] of the benefactor.

Another patron was Heneage Finch,[2] Earl of Winchelsea, whose picture he painted and engraved; and who, being President of the Society of Antiquaries on the revival in 1717, appointed Vertue, who was a member, engraver to it. The plates published by that Society from curious remains were most of them by his hand as long as he lived, are a valuable monument, and will be evidence that that body is not useless in the learned world.

The University of Oxford employed him for many years to engrave their almanacs. Instead of insipid emblems that deserved no longer duration than what they adorned, he introduced views of public buildings and historic events; for he seldom reaped benefit from the public, without repaying it with information.[3]

Henry Hare, the last Lord Coleraine, an antiquary and collector, as his grandfather had been, is enumerated by Vertue among his protectors. His travels were dignified by accompanying those lords. They bore the expense which would have debarred him from visiting many objects of his curiosity, if at his own charge; and he made their journeys more delightful, by explaining, taking draughts, and keeping a register of what they saw. This was the case in a journey he took with Lord Coleraine to Salisbury, Wilton, and Stonehenge. Of the latter he made several

[1] In June, 1741.—D.

[2] He died in 1726.

[3] The Oxford Almanacs from 1725 to 1751 inclusive, are most of them engraved by Vertue, who introduced portraits of the founders and benefactors to each college, with the improvements in the buildings which were at that time meditated, and of which plans and elevations had been designed only.—D.

views: Wilton he probably saw with only English eyes. Amid legions of warriors and emperors, he sought Vandyck and Rubens, Holbein and Inigo Jones. An antique and modern virtuoso might inhabit that palace of arts, and never interfere. An ancient, indeed, would be a little surprised to find so many of his acquaintance new baptized. Earl Thomas did not, like the popes, convert pagan chiefs into Christians, but many an emperor acts the part at Wilton of scarcer Cæsars.

In 1726 Vertue, with Mr. Stephens[1] the historiographer, visited St. Albans, Verulam, and Gorhambury. At the latter he made a drawing from the picture of Sir Francis Bacon.

Great part of his time was employed for Lord Oxford, for whom he engraved portraits of Mr. Prior, Sir Hugh Middleton, &c. For the Duke of Montagu he did Sir Ralph Windwood; for Sir Paul Methuen, Cortez; Archbishop Warham, from Holbein's original at Lambeth; and for Lord Burlington, Zucchero's Queen of Scots.

His prints growing numerous, many persons were desirous of having a complete collection. He made up sets for Sir Thomas Frankland, for Mr. West, and for Lord Oxford; the last in three large volumes, carried down to 1741, and sold after the earl's death to the late Earl of Ailesbury for 50 guineas.

In 1727 he went to Wimpole for a week, and thence made a tour with Lord Oxford for six weeks more, to Stamford, Burleigh, Grantham, Lincoln, and Welbeck, one of the ancient seats of the Countess of Oxford, where, after the earl's death, she assembled the portraits of her ancestors to a prodigious number, the heroes of many an illustrious race. Thence they passed to Chatsworth and York, where Vertue had the pleasure of conversing with Mr. Francis Place, who had been intimate with Hollar. Trifling circumstances to those who do not feel what he felt. Vertue drew up an account of this progress, and presented it to his patron.

[1] He is mentioned in Vol. i. p. 433. He published *Letters and Memoirs of Sir F. Bacon, Lord Verulam, Viscount St. Albans*, 4to. 1702, a work of singular curiosity and interest, with copious annotations. A second edition, 1734.—D.

For some years his stages were marked by noble encouragement, and by opportunities of pursuing his favourite erudition. He was invited whither he would have wished to make pilgrimages, for the love of antiquity is a kind of devotion, and Mr. Vertue had different sets of saints. In 1728 the Duke of Dorset called him to Knowle. Humble before his superiors, one conceives how his respect was heightened at entering so venerable a pile, realising to his eyes the scenes of many a waking vision. Here he drew several of the poets. But he was on fairy ground; Arcadia was on the confines; could he resist an excursion to Penshurst? One may judge how high his enthusiasm had been wrought, by the mortification he expresses at not finding there a portrait of Sir Philip Sidney.

In 1730 appeared his *Twelve Heads of Poets*, one of his capital works. Though poetry was but a sister art, he treated it with the affection of a relation. He had collected many notes touching the professors, and here and there in his MSS. are some slight attempts of his own. But he was of too timid and correct a nature to soar where fancy only guides. Truth was his province, and he had a felicity uncommon to antiquaries—he never suffered his imagination to lend him eyes. Where he could not discover, he never supplied.

After his Poets, of which he proposed to enlarge the series, it was his purpose to give sets or classes of other eminent men. This was the first idea of Illustrious Heads; a hint afterwards adopted by others, and at last taken out of *his* hands, who was best furnished with materials for such a work. Some branches he executed himself with deserved applause.

About this time he again went to Oxford, copied some original paintings, and took an account of what portraits they have of founders and benefactors, and where deposited. Thence to Gloucester, to draw the monument of Edward II., having for some years been collecting and making drawings of our kings, from images, miniatures, or oil-paintings; a work soon after unexpectedly called forth. On his return he stopped at Burford to view the family-piece of Sir Thomas

More, and visited Ditchley and Blenheim. His next tour was to Cambridge, where he had been privately engaged to draw by stealth the portrait of old Mr. Thomas Baker of St. John's, then an eminent antiquary, earlier in his life the modest author of that ingenious and polished little piece, *Reflections on Learning*.

Vertue's next considerable production was the heads of Charles I. and the loyal sufferers in his cause, with their characters subjoined from Clarendon. But this was scarce finished, before appeared Rapin's *History of England*, "a work," says he, "that had a prodigious run, especially after translated, insomuch that it became all the conversation of the town and country; and the noise being heightened by opposition and party, it was proposed to publish it in folio by numbers—thousands were sold every week." The two brothers, Knaptons, engaged Vertue to accompany it with effigies of kings, and suitable decorations.[1] This undertaking employed him for three years. A fair copy, richly bound, he presented to Frederic, Prince of Wales, at Kensington. A volume of his best works he gave to the Bodleian Library.

In 1734 he renewed his journeys about England. With Roger Gale the antiquary he went to St. Albans, Northampton, and Warwick. In 1737, the Earl of Leicester carried him to Penshurst; and the end of the same year Lord Oxford took him again to Oxford, to Compton Verney, the seat of the Master of the Rolls, to Warwick, Coventry, Birmingham, and to Lord Digby's at Coleshill, to view the curious picture of Queen Elizabeth's procession, since removed by the late lord to Sherborn-castle in Dorsetshire. They returned by Stratford (Vertue did not want true devotion to Shakspeare), by Mr. Sheldon's at Weston, where are a few curious pictures; saw Blenheim, and Mr. Waller's at Beconsfield. The next year he went into Hertfordshire to verify his ideas about Hunsdon, the subject, as he thought, of Queen Elizabeth's Progress. The old

[1] These royal likenesses were collected from the best authorities extant, but which were certainly not so authentic as those taken from the royal effigies upon their sepulchral monuments, which have been since engraved, of a large size, for Gough's curious work.—D.

Lord Digby, who from tradition believed it the queen's procession to St. Paul's after the destruction of the Armada, was displeased with Vertue's new hypothesis. The same year he saw Windsor, and Mr. Topham's collection of drawings at Eton.[1]

He next engaged with the Knaptons to engrave some of the Illustrious Heads, the greater part of which were executed by Houbraken, and undoubtedly surpassed those of Vertue. Yet his performances by no means deserved to be condemned as they were by the undertakers, and the performer laid aside. Some of Houbraken's[2] were carelessly done, especially of the moderns; but Vertue had a fault to dealers, which was a merit to the public: his scrupulous veracity could not digest imaginary portraits, as are some of those engraved by Houbraken, who, living in Holland, ignorant of our history, uninquisitive into the authenticity of what was transmitted to him, engraved whatever was sent. I will mention two instances: the heads of Carr, Earl of Somerset, and Secretary Thurloe, are not only not genuine, but have not the least resemblance to the persons they pretend to represent. Vertue was *incommode;* he loved truth.[3]

[1] Richard Topham, Esq. Keeper of the Records, bequeathed to the library of Eton-college, one of the largest and most valuable collections of portraits and other engravings which had been made at that period.—D.

[2] "Houbraken is a genius, and has given us, in his collection of English portraits, some pieces of engraving at least equal to any thing of the kind. Such are his heads of Hampden, Schomberg, Earl of Bedford, the Duke of Richmond particularly, and some others. At the same time, we must own that he has intermixed among his works a great number of bad prints. In his best, there is a wonderful union of softness and freedom: a more flowing outline no artist ever employed."—*Essay on Prints*, p. 91.—D.

[3] The earliest attempt at an assemblage of English heads or portraits was that of Compton Holland, a bookseller, in two volumes, who undertook the publication of the *Heröologia* noticed in this volume, p. 857.

More than a century afterwards, Knapton's undertaking was announced, in 1738. These editors completed their work in 1752, in two volumes imp. folio; the proofs and large paper copies are still highly valued.

The plan of drawings made from original portraits was rendered ineffectual by their having been entrusted to artists who were at least incompetent to transfer the resemblance; and these were sent to Houbraken, in Holland, who could have no opportunity of comparison, during the progress of engraving, with the portraits themselves. Several more than those mentioned by Walpole are totally unlike. The introduction of vignettes and ornaments surrounding the heads, do not add to their effect.

The next were the *Imitations of Original Drawings*, by Hans Holbein (seventy plates) imp. folio, of which some account occurs in vol i. p. 84, note 3.

Of the last, entitled *Portraits of Illustrious Personages of Great Britain*, mention has been made in vol. i. p. 333, n. "These portraits, which have been

Towards the end of 1738 he made another tour with Lord Oxford through Kent and Sussex, visiting Rochester, Canterbury, Chichester, Portsmouth, Southampton and Winchester; and the principal seats, as Petworth, Goodwood, Stanstead, and Coudray—the last alone worth an antiquary's journey. Of all these he made various sketches and notes; always presenting a duplicate of his observations to Lord Oxford.

He had yet another pursuit, which I have not mentioned: no man had studied English coins more; part of his researches have appeared in his account of the two Simons.

He still wanted to visit the East of England. In 1739 his wish was gratified; Lord Coleraine, who had an estate at Walpole, on the borders of Norfolk, in Lincolnshire, carried him by Wansted Mousham, Gosfield, St. Edmundsbury, Sir Andrew Fountain's and Houghton, to Lynn, and thence to Walpole; in which circuit they saw many churches and other seats.

In 1740 he published his proposals for the commencement of a very valuable work, his historic prints, drawn with extreme labour and fidelity, and executed in a most satisfactory manner. Queen Elizabeth's Progress he copied exactly in water-colours for Lord Oxford, who was so pleased with it, that he sent Mr. Vertue and his wife a present of about 60 ounces of plate; but, thus arrived at the summit of his modest wishes—that is, rewarded for illustrating English history, his happiness was suddenly dashed; he lost his noble friend the earl, who died June 16, 1741. "Death," says he emphatically, "put an end to that life that had been the support, cherisher, and comfort of many, many others, who are left to lament—but none more heartily than Vertue!"

So struck was the poor man with this signal misfortune, that for two years there is an hiatus in his story—he had not spirits even to be minute.

In 1743 he was a little revived by acquiring the honour

preserved in the great or national collections, form the sources of the highest authenticity, from which only this series of beautiful prints have been executed. The interest thus created will ensure the suffrage of the public to the completion of the work.—D.

of the Duke of Norfolk's notice, for whom he engraved the large plate of the Earl of Arundel and his family.[1] For his grace too he collected two volumes of the works of Hollar, chiefly of those graved from the Arundelian collection; and having formed another curious volume of drawings from portraits, monuments, pedigrees, &c. of the house of Howard, the duke made him a present of a bank note of 100*l.*[2]

His merit and modesty still raised him friends. The Countess Dowager of Oxford alleviated his loss of her lord: their daughter, the Duchess of Portland, he mentions with equal gratitude; the late Duke of Richmond and Lord Burlington did not forget him among the artists they patronized. But in 1749 he found a yet more exalted protector. The late Prince of Wales sent for him, and finding him master of whatever related to English antiquity, and particularly conversant in the history of King Charles's collection, which his royal highness wished as far as possible to re-assemble, he often had the honour of attending the prince, was shown his pictures by himself, and accompanied him to the royal palaces, and was much employed in collecting prints for him and taking catalogues, and sold him many of his own miniatures and prints.

He had now reason to flatter himself with permanent fortune. He saw his fate linked with the revival of the arts he loved; he was useful to a prince who trod in the steps of the accomplished Charles;[3] no Hugh Peters threatened havoc to the growing collection; but a silent and unexpected foe drew a veil over this scene of comfort, as it had over the former. Touched, yet submissive, he says, after painting the prince's qualifications, and the hopes that his country had conceived of him—"But alas, Mors ultima rerum! O God, thy will be done! Unhappy day, Wednesday, March 20th, 1751!" His trembling hand inserts a few more memorandums of prints he engraved, and then he concludes his memoirs in melancholy

[1] See an account of this curious picture vol. i. p. 298, n.—D.

[2] This elaborate volume is preserved in the library at Norfolk-house.—D.

[3] See the reverse of this medal in Walpole's *Reminiscences*, Works, vol. iv. p. 309. 4to.—D.

and disjointed sentences, thus—"Observations on my indifferent health—and weakness of sight increasing—and loss of noble friends, and the encouragement from them less and less daily—this year—and worse in appearance begins with 1752."

He lost his friends; but his piety, mildness, and ingenuity never forsook him. He laboured almost to the last, solicitous to leave a decent competence to a wife[1] with whom he had lived many years in tender harmony. His volumes of the works of Hollar and the Simons, I have mentioned here and elsewhere. The rest of his works will appear in the ensuing list.

He died July 24th, 1756, and was buried in the cloisters of Westminster-abbey on the 30th following, with this epitaph—

HERE LYES THE BODY OF GEORGE VERTUE,
LATE ENGRAVER,
AND FELLOW OF THE SOCIETY OF ANTIQUARIES,
WHO WAS BORN IN LONDON 1684,
AND DEPARTED THIS LIFE ON THE 24TH OF JULY 1756.

"With manners gentle, and a gratefull heart,
And all the genius of the Graphic Art,
His fame shall each succeeding artist own
Longer by far than monuments of stone."

Two other friends—not better poets indeed—inserted the following lines in the papers, on viewing his monument:—

"Proud artist, cease those deeds to paint on stone,
Which far above the praise of man have shone:
Why should your skill so vainly thus be spent?
For Vertue ne'er can need a monument."

Another—

"Troubled in mind and press'd with grievous smart,
Her happy mansions left the Graphic Art,
And thus to Science spoke: "What! can it be?
Is famous Vertue dead?—then so are we."

These are well-meant hyperboles on a man who never used any; he was simple, modest, and scrupulous—so scrupulous, that it gave a peculiar slowness to his delivery; he never uttered his opinion hastily, nor hastily assented to

[1] Margaret his wife survived him, and died March 17, 1776, in the seventy-sixth year of her age. His brother James, who followed the same profession at Bath, died about 1765.

that of others. As he grudged no time, no industry, to inform himself, he thought they might bestow a little too, if they wished to know.[1] Ambitious to distinguish himself, he took but one method, application. Acquainted with all the arts practised by his profession to usher their productions to the public, he made use of none. He only lamented he did not deserve success, or if he missed it when deserved. It was some merit that carried such bashful integrity as far as it did go.

He was a strict Roman Catholic; yet even those principles could not warp his attachment to his art, nor prevent his making it subservient to the glory of his country. I mention this as a singular instance. His partiality to Charles the First did not indeed clash much with his religion; but who has preserved more monuments of Queen Elizabeth?[2] Whatever related to her story he treated with a patriot fondness; her heroes were his. His was the first thought of engraving the tapestry in the House of Lords; his, a project of giving a series of Protestant bishops—for *his* candour could reconcile toleration and Popery.

His collection of books, prints, miniatures and drawings were sold by auction, May 17th, 1757. Lord Besborough bought there his copies in water-colours of the Kings of England, as I did a large piece of Philip and Mary from the original at Woburn,[3] which he intended for his series of historic prints; there too I purchased his drawings taken from Holbein;[4] and since his death, the best piece he ever painted, a small whole-length of the Queen of Scots in water-colours.

The length of this account I flatter myself will be excused, as it contains a few curious particulars, which are not foreign to the subject, and which concomitantly illustrate the history of arts.

[1] Mr. Gilpin disparages the merit of Vertue. He allows, that Vertue was a good antiquarian, and a worthy man—but no artist. "He copied with painful exactness." The critic was certainly no antiquary; and his tours exhibit an almost ridiculous ignorance of those subjects.—D.

[2] He omitted to engrave any portrait of King William III. upon a single sheet. This circumstance was rendered of less consequence, as no less than one hundred and one engravings of that sovereign had already appeared.—D.

[3] [Sold at the Strawberry-hill sale for 53*l.* 11*s.* and bought for Mr. Beckford.—W. S.]

[4] [Sold at the same sale for 36*l.* 15*s.*—W. S.]

LIST OF VERTUE'S WORKS.

SMALL head of the Duchess of Marlborough; the first print he published.

The Rat-catcher's head, from Vischer; his second print.

Zephyrus in the clouds, with two English verses.

William, Prince of Orange, from Vandyck, small half-length, mezzotinto.

Sleeping Venus, with three Cupids and a Satyr, from Coypel.

CLASS I.—ROYAL PORTRAITS.

Four small plates of kings, from William I. to George I. inclusively.

The same, in one plate.

Large set of heads of the kings, for Rapin. Smaller set, ditto.

Monuments of the Confessor, Edward I., Henry V., Henry VII., Edward VI., for the series of *Royal Tombs*.

Richard II., whole-length, from the painting in Westminster-abbey.

Queen Elizabeth, profile, from Isaac Oliver.

Ditto, from Hilliard, in Hearn's *Camden's Elizabetha*.

Mary, Queen of Scots, from Zucchero, to the knees.

A head of the same, smaller.

The same queen, small, from the picture at St. James's.

Ditto, engraved on gold in an oval, from Dr. Meade's picture, finely executed.

Small oval of the King and Queen of Bohemia, and one of their children.

Charles I. and his Queen, holding a chaplet of laurel, from Vandyck. Voorst engraved the same picture.

Queen Anne, large oval, after Kneller.

Ditto, crowned, the royal arms at top; the medals of her reign round the frame.

King George I. very large, 1715.

Ditto, a less size, 1718, better.

Ditto, smaller.

Ditto, with flourishes, for some patent, or writing-book.

George, Prince of Wales, large.

The Princess of Wales, smaller.

The same when Queen, large.

Ditto, with an angel bringing a crown; from Amiconi.

Frederic, Prince of Wales, in a tied periwig and armour, from Boit.

Princess Anne.

William, Duke of Cumberland, collar of the Bath, from Jarvis.

Princess Mary, holding a basket of flowers; mezzotinto, very bad. My proof has no inscription.

CLASS II.—NOBLEMEN.

William Seymour, Duke of Somerset.

Henry Somerset, Duke of Beaufort.

William Cavendish, Duke of Newcastle, for the Illustrious Heads.

John, Duke of Marlborough.

John, Duke of Buckingham.

Philip, Duke of Wharton, from Jarvis, no inscription.

Lionel, Duke of Dorset, in robes of the garter.

Ditto, in coronation robes, white staff.

Henry Howard, Earl of Surrey, with many devices.

Ditto, smaller, copied from Hollar.

Francis, Earl of Bedford, for the Illustrious Heads.

Edward, Earl of Dorset, ditto.

Heneage, Earl of Winchelsea; blank shield, coronet and supporters, no inscription; nor any cross strokes in the figure.

Robert Dudley, Earl of Leicester, small head.

Edward, Earl of Clarendon, ditto.

Edward, Earl of Sandwich, ditto.

James, Earl of Derwentwater.

Edward, Earl of Orford.

Charles, Earl of Halifax.

Robert, Earl of Oxford, garter robes, white staff, one of his last and worst works.

Edward, Earl of Oxford, sitting, in night-gown and cap; many pieces of his collection round him.

Edward, Earl of Oxford, in his robes, whole-length.

Thomas, Earl of Strafford.

Horace, Lord Vere.

John, Lord Somers.

William, Lord Burleigh.

Class III.—Ladies.

Sarah, Duchess of Somerset, whole-length.

Elizabeth, Countess of Shrewsbury.

Dorothy, Countess of Sunderland.

The Lady Morton.

Henrietta, Countess of Orrery.

Frances, Lady Cartaret. Sophia, Countess Granville. Wives of John, Earl Granville.

Mrs. Margaret Halyburton, inscriptions in Latin and English.

Lady M. Cavendish Harley, for the small edition of Waller.

Class IV.—Bishops.

Archbishop Warham, for the Illustrious Heads.

Ditto, small.

Archbishop Cranmer; with a book in both hands, æt. 57. By mistake the inscription and arms give it for Parker.

Archbishop Parker, books before him and on each side; fine.

Ditto, book in one hand, staff in the other.

Ditto, smaller, and only the head.

Archbishop Whitgift, book on a cushion before him.

Ditto, smaller, head.

Archbishop Grindal.

Archbishop Bancroft.

Archbishop Tillotson, sitting in a velvet chair, fine.

John Potter, Bishop of Oxford.

Ditto, when Archbishop, in a chair, holding a book on his knee.

Francis Godwin, Bishop of Llandaff.

Archbishop Blackburne.

James Sharp, Archbishop of St. Andrew's.

John Jewel, Bishop of Salisbury.

John Robinson, Bishop of London.

Edmund Gibson, Bishop of London.

The same print, but with books and charters on each side of the arms.

Edward Chandler, Bishop of Durham.

Richard Fox, Bishop of Winchester. Joannes Corvus Flandrus faciebat.

Hugh Latimer, Bishop of Worcester.

William Talbot, Bishop of Salisbury.

Gilbert Burnet, Bishop of Salisbury.

Ofspring Blackhall, Bishop of Exeter.

William Loyd, Bishop of Worcester, sitting in a chair in his library, one of his most capital works.

Ditto, a large head.

Francis Gastrell, Bishop of Chester.

Richard Smalbroke, Bishop of Litchfield and Coventry.

George Smalridge, Bishop of Bristol.

Francis Atterbury, Bishop of Rochester. Two, with some little difference in the inscriptions.

Thomas Ken, Bishop of Bath and Wells. Three different prints.

Philip Bisse, Bishop of Hereford.

Thomas Tanner, Bishop of St. Asaph.

Martin Benson, Bishop of Glocester.

Benjamin Hoadley, Rector of St. Peter Poor (afterwrads Bishop of Winchester).

Thomas Wilson, Bishop of Sodor and Man.

Class V.—Clergymen.

John Spencer, Dean of Ely.

Laurence Echard.

Thomas Bisse, S.T.P.

William Lupton, S.T.D.

George Brown, A.M.

Mr. Kettlewell.

George Trosse, V.D.M.

Effigies Authoris, arms. It is Burnet

of the Charterhouse. Also (a print of) The Sacred Theory of the Earth; (according to his system.)

Mr. Isaac Mills.

William Whiston.

E. T. Episc. Oss. designatus. It is Edward Tenison.

Matthew Henry, V.D.M.

Dr. Conyers Middleton. This was designed for his Works, but was rejected, as Vertue's eyes had begun to fail.

John Barwick, Dean of St. Paul's.

John Gilbert, Canon of Exeter.

R. Cudworth, D.D.

Isaac Watts, V.D.M.

Another, D.D., with a book in his hand.

Dr. Swift.

Another, smaller, in a night-gown.

Another, still smaller: under it, Non Pareil.

Humphrey Gower, Master of St. John's Coll.

John Gale, M.A. and D.P.

Daniel Burgess.

John Edwards, S.T.P.

Lewis Atterbury, LL.D.

John Harris, S.T.P.

Richard Fiddes, S.S.T.P.

Mr. Hall (executed) no name. Arms.

Montrose, no name, cap, band, picked beard.

John Gill, S.T.P.

Humphrey Prideaux, Dean of Norwich.

John Owen, Dean of Christchurch.

Mr. Thomas Stackhouse.

Ralph Taylor, S.T.P.

Henry Sacheverell.

John Westley, two of them, 1742, 1745.

John Strype.

John Flamsteed.

Richard Bentley.

Joseph Spence.

Samuel Clarke. Three. The two smallest have no difference, but that to one is added Dna. Hoadley pinx. Perhaps the other was only a proof.

Mr. Spinckes.

Mr. Henry Grove.

Robert South, S.T.P.

John Piggott, V.D.M.

Robert Moss, Dean of Ely.

William Broome.

A. Blackwall, M.A.

Mr. Joseph Stennet.

Edmund Calamy, D.D.

Thomas Bradbury.

John Laurence, A.M.

Philip Dodderidge.

Class VI.—Chancellors, Judges, Lawyers.

Sir Thomas More.

Sir Nicholas Bacon.

Sir Francis Bacon.

Tomb of the same.

Sir Thomas Parker.

The same, when Earl of Macclesfield.

Sir Peter King, Lord Chief Justice.

The same, when Chancellor.

Sir Matthew Hale.

John, Lord Fortescue.

Sir John Willes.

Sir Robert Eyre.

Sir Robert Raymond.

Henry Powle, Speaker and Master of the Rolls.

Sir Joseph Jekyll, Master of the Rolls.

The same, sitting in a chair, fine.

John Verney, Master of the Rolls, fine.

James Reynolds, Chief Baron.

Sir James Steuart, Lord Advocate.

Sir John Comyns, Chief Baron.

Sir Francis Page, Baron of the Exchequer.

The same, Justice of the King's Bench.

Sir John Blencowe, Justice of the Common Pleas.

Robert Price, Baron of the Exchequer.

Sir James Montague, ditto.

Alexander Denton, Justice of Common Pleas.

Sir Laurence Carter, Baron of Exchequer.

William Peere Williams, Esq.

Thomas Craig, of Riccartoun.

Thomas Vernon, Esq.

Lord Keeper North.

Sir Dudley North.

Roger North, Esq.

John Bridges, Esq.

Class VII.—Ministers and Gentlemen.

Sir Francis Walsingham.
Sir Walter Raleigh.
Another, small.
Sir Nicholas Throckmorton.
Sir Francis Drake, large, poorly done.
Thomas Harley, Esq. of Brampton-Bryan.
Sir Robert Harley, Knight of the Bath.
Sir Edward Harley, ditto.
Edward Harley, Esq. Auditor of the Imprest.
Sir Ralph Winwood.
William Trumbull, Esq. Envoy to Brussels.
Sir William Trumbull, Secretary of State. [5*l.* 5*s.*—S.][1]
John Thurloe, Esq.
Sir Edward Nicholas.
Sir Thomas Roe.
James Craggs, Esq. senior.
Lord Aubrey Beauclerk, poorly done.
Sir Watkyn Williams Wynn.
Sir Thomas Rawlinson, Lord Mayor.
Francis Mundy.
Sir Philip Sydenham.
Mr. Parker.
James Gardiner, A.M.
Henry Barham, Esq.
A gentleman, in a cravat, loose cloak, arms, label above him, no inscription.
John Graves, Gent. aged 102, 1616.
Richard Graves, of Mickleton, Esq. d. 1669.
Richardus Graves de Mickleton, ob. 1731.
Monument of Mrs. Eleanor Graves, &c.
Samuel Dale, M.L.
John Morley, Esq.
James Puckle, small.
John Bagford. My proof is on Indian reddish paper. Vertue was fond of printing on papers of various colours.
John Murray, of Sacomb, antiquary.

Class VIII.—Physicians, &c.

Peter Barwick, physician to Charles II.
Dr. Ratcliffe.
Dr. Turner.
Another, smaller.
Thomas Fuller, M.D.
Thomas Willis, M.D.
John Friend, M.D.
John Marten, surgeon.
Ambrose Godfrey, chymist.

Class IX.—Founders, Benefactors, &c.

Hugh Price, founder of Jesus College, Oxford.
Sir Thomas Gresham.
Statue of ditto.
Tomb of ditto.
Edward Colston, Esq.
Sir Hugh Myddleton, fine.
Dr. Colet.
Bust of ditto.
Thomas Sutton.
Tomb of ditto.
View of the Charterhouse.
William Lancaster, S.T.P.

Class X.—Antiquaries, Authors, Mathematicians.

William Lambard.
John Stowe.
Sir Robert Cotton.
John Selden.
Sir James Ware.
Thomas Hearne. Two different.
Robert Nelson.
Walter Moyle, Esq.
William Baxter.
Richard Baxter, prefixed to Calamy's *Life of Baxter*.
Mr. Wollaston.

[1] [The Editor has not observed, in any catalogue which he has examined, a higher estimation than this, by collectors, of any single print engraved by Vertue.]

Sir Isaac Newton.
Abraham Sharp.
George Holmes.
Sir Philip Sidney, with many devices.
Small head of ditto.
The same, whole-length, sitting under a tree.
Robert Boyle, two of them.
Mr. Steel, in a cap.
The same, when Sir Richard, in a wig.
Mr. Addison, two: one has his arms.
Edmund Halley.
Mr. John Freake.

Class XI.—Poets and Musicians.

Title-page to the set of twelve poets, in an ornamental border, with Lord Oxford's arms.
1. John Gower.[1]
2. Geofry Chaucer.
3. Edmund Spenser.
4. William Shakespeare.
5. Ben Jonson.
6. Francis Beaumont.
7. John Fletcher.
8. John Milton.
9. Samuel Butler.
10. Abraham Cowley.
11. Edmund Waller.
12. John Dryden.

Geofry Chaucer, large, in oval frame.*
Another smaller, verses in old character.*
A plate with five small heads of Chaucer, Milton, Butler, Cowley, Waller.*
Edmund Spenser, small.*
William Shakespeare, small, in a large ruff.*
Another, still less.*
Print of his tomb.*
A plate with seven small heads of Shakespeare, Jonson, Beaumont, Fletcher, Otway, Dryden, Wycherley.*
Ben Jonson, small.*
Francis Beaumont, small.*
Bust of John Milton.*
Another, young, two Latin verses.*
Another, old, two Greek verses.*
The same, six English verses.*
Abraham Cowley, small.*
Butler, for Grey's *Hudibras*.*
Waller, for the small edition of his works.*
John Dryden, large.*
A small one.*
Sir John Suckling.
Nicholas Rowe.
His tomb.
Thomas Durfey.
Allan Ramsay.
Mrs. Eliza Haywood.
William Croft, Doctor of Music.
A head of John Milton, for a vignette.*
Another, very different, æt. 42. At one corner lightning; at the other, the serpent and apple.*
Two others, smaller.*
Another, smaller.*
Trivet, an old poet. A monk in an initial letter.
John Lydgate.
Lord Lansdown.
Matthew Prior, sitting in a chair.
Mr. Pope, in a long wig.
Ditto, small, in a cap.
Arthur Johnson.
Mrs. Elizabeth Rowe.
Mr. John Robinson, organist.

Class XII.—Foreigners.

Hernan Cortez.
Franciscus Junius, from an etching of Vandyck.
The same, completely engraved.
Balthazar Castiglione.
Rapin Thoyras.
Job, Patriarcha.
1. William, Prince of Orange.[2]
2. Maurice, Prince of Orange.
3. Jacobus Arminius.
4. Simon Episcopius.
5. Johannes Bogerman.
6. Gerardus Vossius.
7. Franciscus Gomarus.

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[1] Those numbered are the set. Those with an asterisk do not belong to it.
[2] The eleven heads numbered are a set.

8. Edwardus Poppius.
9. Gaspar Barlæus.
10. Johannes Uttenbogaert.
11. Philip de Mornay.

Maphæus Barberinus, *postea* Urbanus VIII. Papa.
Hieronymus Fracastorius.
Cervantes.
Father Paul.
Profile of Augustine Caracci.
Racine.
Benedetti, singer.
Rev. Mr. Aaron.
Pierre Varignon.
Blaise Pascal.
Archbishop Fenelon.
Wenceslaus Hollar.
Marcus Hieronymus Vida.
Charles XII. of Sweden.
Philip V. King of Spain.
Erasmus.
Antony Arnauld.
Charles Rollin.
Monsr. de St. Evremond.

Class XIII.—Historic Prints, and Prints with two or more Portraits.

Henry VII. and his Queen, Henry VIII. and Jane Seymour.

Procession of Queen Elizabeth to Hunsdon-house.

The tomb of Lord Darnley, James I. when a child, Earl and Countess of Lenox, &c. praying by it.

Battle of Carberry-hill, at large, from a small view in the preceding. (This was the first number published with explanations.)

Three children of Henry VII.

Charles Brandon, Duke of Suffolk, and Mary, Queen of France.

Frances, Duchess of Suffolk, and Adrian Stoke, her second husband.

Lady Jane Grey, with emblematic devices.

This was the second number published in like manner. Vertue intended to give some other pictures, relative to the family of Tudor, as Philip and Mary, from the picture at Woburn, which he had purposely copied in water-colours; but he finished no more of that set but the following:—

Edward VI. granting the Palace of Bridewell for an Hospital.

The Court of Wards; with an explanation on a folio-sheet.

Thomas, Earl of Arundel, his Countess and children; a plate done for the Duke of Norfolk, and never sold publicly.

Thomas, Earl of Strafford, and his Secretary.

The Earl of Strafford's three children.

A set of ten plates, containing the heads of Charles I. and the principal sufferers in his cause, with their characters beneath, from Lord Clarendon.

Thomas, Earl of Coningsby, and his two daughters.

The family of Eliot, of Port Eliot, in Cornwall.

William, Duke of Portland, Margaret his Duchess, and Lady Mary Wortley Montagu.

Class XIV.—Tombs.

Tomb of John, Duke of Newcastle, in Westminster-abbey.
—— of Sophia, Marchioness of Annandale.
—— of Dr. Colet.
Bust of Dr. Colet.
Tomb of Dr. Young.
—— of Dryden.
—— of Thomas Watson Wentworth.

Class XV.—Plans, Views, Churches, Buildings, &c.

Survey of the remains of Roman Antiquity on the Wolds in Yorkshire.

Ancient plan of London as it was in the beginning of Queen Elizabeth's reign, on several sheets.

A survey and ground-plot of the Palace of Whitehall.

Two plans for rebuilding London, proposed by Sir Christopher Wren, after the fire.

Two different, by Mr. Evelyn.

Antiquæ Etruriæ pars orientalis.

Plan of a Roman military way in Lancashire.

Lincoln's-inn Chapel.

Church of Boston.

Plan and elevation of the fire-works in St. James's Park, April 27, 1749.

View of the fire-works at the Duke of Richmond's at Whitehall, May 15, 1749.

The gate-house or tower of Layer-Marney-hall in Essex.

Three plates of Saxon Antiquities, Waylandsmith, Ichenildway, &c.

Perspective view of a Gothic front in the Church of Worlingworth in Suffolk.

Inside view of the chapel in London Bridge. Another plate with the outside and the bridge.

Small view of the Cathedral at Exeter.

Ditto of St. Edmundsbury.

Part of the Abbot's Palace at St. Edmundsbury.

Ichnography of the Church, ditto.

East view of Bluntsham Church in Huntingdonshire.

View of an ancient gateway, dedicated to Nicholas, Bishop of Exeter.

View of London about 1560.

North-west view of Gainsborough.

Small view of the Theatre, Printing-house, and Ashmolean Museum at Oxford.

View of Penshurst.

Inside of the Abbey-church at Bath, drawn by J. Vertue, brother of George.

Plan of the Church of St. Martin.

West prospect of ditto.

South prospect of ditto.

View of the Savoy.

A tesselated pavement discovered at Stunsfield near Woodstock, 1712.

Extent of the Fire of London, on two sheets.

The ancient wooden Church at Greensteed in Essex, &c.

Map of some Roman garrisons.

Plan of a Roman camp.

Five large prints of the Radcliffe Library at Oxford.[1]

Class XVI.—Coins, Medals, Busts, Seals, Charters, Gems, and Shells.

Coin of Carausius and his Empress, in brass.

Plate of coins of Carausius.

Ditto, and of other Emperors.

Plate of coins with the crux victorialis.

Medal of Queen Caroline when Princess, a figure sitting on each side.

Reverse of a medal, legend, Resurges.

Plate of ancient Gallic coins.

Another of Barbarous coins.

Medal of Leo X.

Plate 1. Egyptian figures, &c.

Plate 2. Ditto.

Medal of George II., his Queen, and children.

Heads of Virgil and Homer.

Smaller Homer.

Small head of Franciscus Junius.

Small head of King Alfred.

Ditto of a Pope.

Very small one of Caleb Danvers.

Bust of Lord Turchetyl, Abbot of Crowland.

A bust found at York, in possession of Roger Gale.

An extract from Domesday, relating to the Church of Hambyrie in Wyrcestershire.

Seal in the shape of a lozenge, an ox and a castle.

Seal of Adam de Newmarche.

Tally of Thomas Godesire.

Seal of Dean and Chapter of Hereford.

Two others.

Seal of George Coke, Bishop of Hereford.

—— of Robert Benet, Bishop of Hereford.

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[1] Gough's *Brit. Topog.* in Oxfordshire.

Seal of Savari de Boun. A crescent.
Another, same arms.
Another seal, with arms of Bohun.
Another. Another, a knight on horseback.
Seal of William Fitz-Oth.
—— to the surrender of an Abbey.
—— of St. John, Clerkenwell.
—— of Thomas, Bishop of Elphin.
—— of Bishop Egidius.
Some other seals.[1]
Arms of Queen Elizabeth, as a stamp.
Arms of James I.
Precept of King Henry to the Sheriff of Nottingham.
A charter and imperfect seal, parts only of a horseman and of another figure.
Representation of the pontific tiara.
Jewels in the collection of Margaret, Duchess of Portland, 3 plates.
Five shells, ditto.
Thirteen samples of antique silver chased plate found at Bath.[2]

Class XVII.—Frontispieces, Head and Tail-pieces.

Frontispiece to *Pline sur l'Or et l'Argent*. George II. and Queen Caroline, at top.
A Bishop giving a writing to Hibernia, with other figures. Seems to relate to a charity-school.
A man writing on a tomb by moonlight; for Dr. Young's *Night Thoughts*.
Minerva raising a woman; Resurges; Vignette.
Head-piece for Thurloe's State-Papers; Thurloe's head, &c.
A person offering a book to James I. Faith standing by him with *Holy Bible*, &c. I believe for Father Paul.
A procession, with the sign of the tabard; for one of Chaucer's tales.
A temple with books and emblematic figures; vivitur ingenio.
Frontispiece to the Auction-book of the Harleian Collection.
A head-piece, with view of Stonehenge, &c.
Vignette to Spence's *Polymetis*.
A man digging, with Latin mottoes, small oval.
Inside of a church, and a churchyard; head-piece.
The Annunciation, ditto.
Many plates for the quarto edition of Waller.
The Ad Lectorem for Lord Burlington's *Palladio*.
Frontispiece to *Historia Cœlestis*.
Six initial letters, N. 2, Ps. S. 2. Ts.
Set of head-pieces for Homer.
Frontispiece to Fenton's *Mariamne*.
Ditto to Smith's *Prints from Titian*.

Class XVIII.—Miscellaneous.

Arms of the Antiquarian Society at Spalding, engraved and mezzotinto.
Arms of Blount.
Conundrum for Henry's right tobacco, a toe, a back, and O.
Benefit ticket for Mademoiselle Violette.
Print of Richard Dickinson, Governor of Scarborough Spa, with verses. Poor.
Large print of David Bruce, with account of his distresses at sea. As ill done as the former.
Two plates of a mummy.
Two genealogic trees, intituled, Processus et Series Legis.
Plate to put in Lady Oxford's books.
October 22, 1762.
Inscription to Neptune and Minerva.
Head of Silenus, a bas-relief.
Liber et Libera, ditto.
A plate of some Roman antiquities.
The western prospect of Bearsden Hall in Surrey, a satiric print.
Antiquity Hall, ditto.
An antique female figure with two faces, holding a snake with two heads.
Besides many plates for the Society of Antiquaries, published in two volumes, and a series of Oxford Almanacs for several years; and perhaps some plates which have not come to my knowledge.

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[1] Gough's *Brit. Topog.* p. 712, of the first edition.
[2] Gough's *Brit. Topog.* in Somersetshire—but qu. whether these were not engraved by his brother James, who resided at Bath?

PENSION FOR LIFE TO F. CLEYNE.[1]

De Concessione ad Vitam Francisco Cleyne.[2]

A. D. 1625. I. Car. 1mi.

CHARLES by the grace of God, &c.

To all, to whome theis presents shall come, Greeting:

Knowe yee that wee, for certeyne good causes and considerations us hereunto moving, of our especiall grace, certeyne knowledge and meere motion, have given and granted, and by theis presents for us our heires and successors, doe give and graunte unto our trustie and welbeloved Francis Cleyne, a certeine annuitie or pension of one hundred poundes by the year, to have hold and enjoy the said annuitie or pension of one hundred poundes of lawfull money of England by the yeare, to the said Francis Cleyne, from the feast of the blessed Virgin last past before the date hereof, for and during the terme of his naturall life, to be perceived and received by him the said Francis Cleyne or his assignes, out of the treasure of us our heires and successors, at the receipt of the exchequer of us our heires and successors, by the handes of the treasurer, undertreasurer and chamberlaynes of us our heires and successors there from tyme to tyme being, at the fower usual feastes or termes of the yeare, that is to say, at the feastes of the Nativitie of St. John Baptist, St. Michaell the Archangell, the Byrth of our Lord God, and the anunciation of the blessed Virgin Mary, by even and equal portions to be paied,

Although expresse mention, &c.

In witnes, &c.

Witnes our selfe at Westminster the fourth day of June.

Per Breve de Privato Sigillo.

The following slight notices relating to Artists who have worked for the English, but came not to England, or who are cursorily mentioned to have been here, are extracted from Descamps.

HUBERT JACOBS, of Delft, painted portraits of several English; and it is pretended that, to satisfy their natural impatience, he formed a hasty manner that prejudiced his works and reputation. Vol. ii. p. 36.

John David de Heem, of Utrecht, a celebrated painter of flowers, had sold a capital piece to Vander Meer, another painter, for 2000 florins. Vander Meer being plundered by some troops, had no resource but in presenting that curiosity to King William, having inserted the monarch's head in the garland. The King brought it to England, having bestowed a lucrative employment on the donor. Vol. ii. p. 39.

Henry Pot, of Harlem, drew the portraits of the King and Queen of England, and of the principal nobility—at what time is not specified; probably they were Charles II. and his mother, &c. during their exile. Vol. ii. p. 43.

John Lievens, born at Leyden in 1607, was an admired painter of portraits. The Prince of Orange presented to the English ambassador (who gave it to the King) the picture of a student sitting by the fire, which pleased so much that Lievens came to England on the credit of it, drew most of the royal family and many of the nobility, though then but twenty-four (it was in 1630), and staid here three years. This is all the account I find of this painter in England, nor do I know any of his works here;

[1] Page 376. [2] *Rymer*, vol. xviii. p. 112.

yet the tradition is confirmed by a MS. catalogue of King Charles's pictures, in which are named, The Student, portraits of the Prince and Princess, and a Salutation of the Virgin. *Descamps*, vol. ii. p. 117.

Palamedes Stevens, according to Descamps, is still more our own, having been born at London in 1607, though he never practised here. His father, an eminent sculptor of Delft, was celebrated for carving vases in porphyry, agate, jasper, and other precious materials, and was invited to England by James I., where the son was born, soon after which he was carried by his father to Holland, and died at the age of thirty-one. *Descamps*, vol. ii. p. 118.

Nicholas de Heltstokade, of Nimeguen, painted the King of England: I suppose, Charles II. *Ib.* p. 112.

The Directors of the Dutch East India Company gave 4000 florins for a picture of Gerard Dow, representing a woman with an infant on her lap, playing with a little girl. They presented it to Charles II. on his restoration. King William carried it back to Loo. *Ib.* 221.

Giles Schagen, of Alcmaer, was a great copyist, and painted portraits and sea-pieces. He was born in 1616, and Descamps says he was in England. *Ib.* 253.

King William gave 900 florins for a picture by *Mary Van Oosterwyck*.

John Henry Roos, born at Otterburg in the Lower Palatinate in 1631, was a painter of landscape and animals, and, according to Descamps, came into England, but probably staid here very little time.

William Sckellinks, according to the foregoing authority, was here too, but stayed as little. He painted in Holland the embarkation of Charles II. at the Restoration, which was reckoned his capital work.

John de Baan, born at Harlem, 1633, became so considerable a portrait painter that, on his arrival in England, Lely, who, if Descamps were to be credited, was the most jealous of his profession, (which is a passion more likely to be felt by the worst artists than by the best,) was exceedingly glad that De Baan returned soon to the Hague. He frequently drew King William and Queen Mary, and painted King James in his passage through Holland. John de Baan died in 1792.

That neat and curious painter, *Vander Heyden*, was probably in England; for Descamps (vol. iii. p. 49,) mentions a view of the Royal Exchange by him.

Francisco Milè was here, but made no stay.

Robert Du Val, who had been employed by King William at Loo, was sent over to clean the cartoons, and place them in Hampton Court. See his Life in Descamps, vol. iii. p. 172.

John Van Hugtenburch, of Harlem, was employed by Prince Eugene to paint his battles,[1] and had a share in the designs for the triumphal tapestry at Blenheim.

Augustine Terwesten, of the Hague, born in 1649, visited England in the course of his studies.

John Vander Spriet, of Delft, painter of portraits, died at London. He is quite unknown. (V. Descamps, vol. iii. p. 261.)

Simon Vander Does staid here but a very short time.

[1] [These battles were etched by Hugtenburg himself for the *Beschrijving der Veldslagen van Prins Eugenius van Savoye, den Prins van Oranje, en den Hertog van Marlborough*, published at the Hague in 1727.—W.]

ALPHABETICAL LIST OF THE ENGRAVED PORTRAITS

DESCRIBED OR REFERRED TO IN THE PRESENT VOLUMES.

Aaron, Rev. Mr., 1005.
Abbot, Dr. George, Archbishop of Canterbury, 857 *bis*.
——— Dr. Robert, Bishop of Salisbury, 859.
——— Mordecai, 951.
Abel, Alderman Richard, 893.
Addison, Joseph, 1004.
Alabaster, Dr. William, 868 note.
Albemarle, George Monke, Duke of, 901, 908, 916, 921, 938, 945, 952.
——— Elizabeth Cavendish, Duchess of, 907 note.
——— Christopher Monke, Duke of, 908, 960 note.
——— Arnold Joost Van Keppel, Earl of, 963.
Albert and Isabella, Archduke and Archduchess of Austria, 856.
Albert, Elector of Metz, 843 note.
Alfred, King of England, 942, 1006.
Allen, Sir Thomas, 944.
Allestry, Dr. Richard, 939.
Allestrey, William, 952.
Alston, Mary, Lady Langham, 912.
Amelie, Princess, second daughter of George II., 982.
Ames, William, 879.
Andrews, Dr. Launcelot, Bishop of Ely, 865, 868, 875.
Annandale, tomb of Sophia, Marchioness of, 1005.
Anne of Denmark, Queen of James I., 856, 861, 862, 864, 865, 873.
——— Queen of England, 918, 949, 963, 964 note. As Princess of Denmark, 944 *bis*, 952, 960 note, 971 note, 1000 *bis*.
——— Princess, daughter of Charles I., 876, 877.
——— Czarina of Russia, 982.
——— Princess of Orange, 982, 1000.
Anonymous portraits, various notices of, 866, 869, 882, 912, 913, 914, 916, 918, 938, 939, 940, 944, 950 *bis*, 951, 952, 1003, 1006.
Anstruther, William, 963.
Archee, Jester to Charles I., 875, 901.
Argyle, Archibald Campbell, Earl of, 904, 944.
——— second Marquess of, 938.
——— first Duke of, 951.
Arminius, James, 1004.
Armstrong, Sir Thomas, 904.
Arnauld, Anthony, 1005.
Arnd, John, 866.
Arundel, Philip Howard, Earl of, 883.
——— Thomas Howard, Earl of, 865, 882, 885, 893, 919, 997 note, 1005.
——— Alathea Talbot, Countess of, 882 notes, 901, 1005.
——— Elizabeth Stuart, Countess of, 951.
——— Henry Frederic Howard, Earl of, 920 note.
Ashburnham, Bertram de, 941.
Ashley, Anthony Ashley Cooper, Lord, 946 note.
Ashmole, Elias, 911 note, 913.
Ashton, John, 950.
Ashurst, Sir William, 952.
Athlone, Godart, Baron de Ginckle, Earl of, 951.
Atkins, Richard, 908.
Atterbury, Dr. Francis, Bishop of Rochester, 1001.
——— Dr. Lewis, 1002.
Atwood, Thomas, 879.
Aubigny, Lady, 919.
Augusta Maria, Princess, 919.
Aurelius, Abraham, 881, 883.
Austin, William, 879.
Austria, Ferdinand, Archduke of, 868.
Aylesbury, Robert Bruce, Earl of, 950.
Aylett, Robert, 897.
Aylmer, Dr. John, Bishop of London, 950.
Ayres, John, 952.
Babington, Dr. Gervase, Bishop of Worcester, 855.
——— John, 895.
Bacon, Sir Francis, 867, 878, 897, 917, 1002. His tomb, 1002.
——— Sir Nicholas, 1002.
Bagford, John, 1003.
Bagwell, William, 917, 918.
Baker, Madam, 930 note.
Baliol, John, and his wife Devorguilla, 943 note.
Balzac, Jean Louis Guez de, 901.
Bancroft, Dr. Richard, Archbishop of Canterbury, 1001.
Banfi (Hunyades), John, 879.
Bantam ambassadors, 945, 959 note.
Barberinus Maffei, afterwards Pope Urban VII., 1005.
Barefoot, Dr. John, 942.
Barham, Henry, 1003.
Barker, John, 879.
Barlæus, Gaspar, 1005.
Barlow, Dr. Thomas, Bishop of Lincoln, 938, 952.
Barnes, Joshua, 952.
Barriff, William, 879.
Barrington, Lady Anne, 954.
Barrow, Dr. Isaac, 938, 939.
Barwick, Dr. John, 1002.
——— Dr. Peter, 1003.
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APPENDIX.

THIS INDENTURE[1] made the day of in the fourth yere of our sovrain Lord Kyng Herry the 8th betwyne Mr. Robert Hacombleyne provost of the kynge's college royal at Cambrydge and the scolers of the same with the advise and agrement of Mr. Thomas Larke surveyor of the kynge's works there on the oon partye, and John Wastell master mason of the seid works, and Herry Severick[2] oon of the wardens of the same on the other partye. Witnesseth that hit is covenaunted bargayned and agreed betwyne the partyes aforesaid, That the seid John Wastell and Herry Severick shall make and sett up, or cawse to be made and sett up at ther costs and charges, a good, suer, and sufficient vawte for the grete churche there, to be workmanly wrought, made, and sett up after the best handlyng and forme of good workmanship, according to a plat thereof made and signed with the hands of the lords executors to the kyng of most famous memorye Herry the 7th, whose sowle God pardon. And the seid John Wastell and Herry Severick shall provide and fynde at ther cost and charges, as moche good sufficyent able ston of Weldon quarryes, as shall suffise for the performing of all the said vawte, together with lyme, sound scaffoldyng, cinctores, moles, ordinaunces, and evry other thyng concerning the same vawtyng, as well workmen and laborers, as all manner of stuff and ordinances that shall be required or necessary for the performance of the same; except the seid Mr. Provost and scolers with the assent of the seid surveyors granted to the seid John Wastell and Herry Severick[2] for the great cost and charge that they shall be at in remevyng the great scaffold there, to have therefore in recompence at the end and performyng of the seid vawte the timber of two severeyes of the seid grete scaffold by them remeved to their own use and profight; And on that the seid John Wastell and Herry Severick shall have duryng the tyme of the seid vawtyng, certeyne stuffs and necessaryes there, as gynnes, whels, cables, hobynatts sawes and such other as shall be delyvered unto them by indenture; And they to delyver the same agayne unto the college there at the end of the seid worke. The said John Wastell and Herry Severick granten also and bynde themselves by these covenauntes, that they shall performe and clerely fynysh all the seid vawte within the time and space of three yeeres next ensuying after the tyme of their begynning upon the same; And for the good and suer performyng of all the premysses as is afore specyfyed, The seid Provost and scolers covenaunt and graunte to pay unto the seid John Wastell and Herry Severick[2] 1200*l.* that is to sey, for every severey in the seid churche 100*l.* to be paid in forme followyng, from tyme to tyme as moche money as shall suffise to pay the masons and others rately after the numbre of workmen; And also for ston in suche tymes and in suche forme as the seid John Wastell and Herry Severick shall make their bargaynes for ston, so that they be evyn paid with 100*l.* at the end of the performyng every severey; and if there remayne ony parte of the seid 100*l.* at the fynishing of the seid severey, then the seid Mr. Provost and scholers to pae unto them the surplusage of the seid 100*l.* for that severey,

[1] See page 106.

[2] The name is Semerke.—D.

and so from tyme to tyme unto all the seid 12 severeys be fully and perfyttly made and performed.

THIS INDENTURE made the fourth day of August in the fifth yere of the reign of our soverayn lord kyng Herry the 8th, betwene Mr. Robert Hacombleyn provost of the kynge's college royal in Cambrydge and the scolers of the same with the advice and agrement of Mr. Thomas Larke surveyor of the kynge's works there on the oon partye, and John Wastell master mason of the seid works on the other partye, witnesseth, That it is covenaunted, bargayned, and agreed betwene the partyes aforeseid, that the seid John Wastell shall make and sett up or cawse to be made and sett upp at his propre costs and charges the vawting of two porches of the newe churche of the kynge's college aforeseid with Yorkshere ston, And also the vawtes of seven chapels in the body of the same churche with Weldon ston accordynge to a plat made as well for the same seven chapels as for the seid two porches; and nine other chapels behynd the quyre of the seid churche with like Weldon ston to be made of a more course worke, as appereth by a platte for the same made; And that the seid John Wastell shall make and sett up or cawse to be made and sett up at his cost and charge the batelments of all the seid porches and chapels with Weldon ston accordynge to another platte made for the same remayning with all the other plattes afore rehersed in the kepynge of the seid surveyor signed with the hands of the lords the kynge's executors; All the seid vawtes and batelments to be well and workmanly wrought, made and sett up after the best handlynge and forme of good workmanshyp, and according to the platts afore specifyed; The foreseid John Wastell to provide and fynde at his cost and charge not only as moche good sufficient and hable ston of Hampole quarryes in Yorkshere as shall suffise for the performance of the seid two porches, but also as moche good sufficient and hable ston of Weldon quarryes, as shall suffise for the performyng of all the seid chapels and batelments, together with lyme, sand, scaffoldyng, mooles, ordinaunces, and every other thyng concernyng the fynyshing and performyng of all the seid vawtes and batelments, as well workmen and laborers, as all manner of stuff and ordinaunce as shall be requyred or necessary for performance of the same: provided alwey that the seid John Wastell shall kepe continually 40 fre-masons workyng upon the same. The seid John Wastell graunteth also and byndeth hymself by these presents to performe and clercly fynysh all the seid vawtes and batelments on this side the ffeeste of the Nativitie of Seynt John Baptiste next ensuyng after the date hereof; And for the good and suer performyng of all these premysses, as is afore specyfyed the seid provost and scolers granten to pay unto the seid John Wastell for ston and workmanship of every the seid porches with al other charge as is afore rehersed 25*l.*

And for evry of the seid seven chapels in the body of the churche after the platt of the seid porches 20*l.*

And for vawtyng of evry of the other nine chapels behind the quyre to be made of more course work 12*l.*

And for ston and workmanship of the batelments of all the seid chapels and porches devided into twenty severeys evry severey at 100*s.*

And for all and singler covenaunts afore rehersed of the partye of the seid John Wastell wele and truly to be performed and kept, he byndeth himself, his heirs and executors in 400*l.* of good and lawfull money of England to be paid unto the seid Mr. Provost, scolers and surveyor at the ffeeste of the Purification of our blessed Lady next comyng after the date of these presentes; And in lyke wise for all and singler covenauntes afore rehersed of the party of the seid Mr. Provost, scolers and surveyor wele

and truly to be performed and kept, they bynde themselves, their successors and executors in 400*l.* of good and lawfull money of England to be paid unto the seid John Wastell at the said ffeeste of the Purification of our blessed Lady, In witnesse whereof the parties aforeseid to these present indentures interchangeably have sett their seales, the day and yere above wryten.

THIS INDENTURE made the fourth day of January in the fourth yere of the reign of our soverayn lord kyng Herry the 8th, betwene Mr. Robert Hacombleyn provost of the kynge's college royal in Cambrydge and the scolers of the same with the advice and agrement of Mr. Thomas Larke surveyor of the kynge's works there on the oon partye, and John Wastell master mason of the seid works on the other partye, witnesseth, That it is covenaunted, bargayned, and agreed betwene the partyes aforeseid, that the seid John Wastell shall make and sett up or cawse to be made and sett up at his propre costs and charges the fynyalls of the buttrasses of the grete churche there, which be 21 in numbre; the seid fynyalls to be well and workmanly wrought made and sett up after the best handelyng and forme of good workmanship, according to the platts conceyved and made for the same, and according to the fynyall of oon butterasse which is wrought and sett up, except that all these new fynyalls shall be made sum what larger in certayne places, according to the mooles for the same conceyved and made; Also it is covenaunted, bargayned and agreed between the partyes aforeseid that the seid John Wastell shall make and sett up or cawse to be made and sett up at his propre cost and charges the fynyshing and performyng of oon towre at oon of the corners of the seid churche, as shall be assigned unto him by the surveyor of the seid works; all the seid fynyshing and performyng of the seid towre with fynyalls, ryfaat gabbletts, batelments, orbys, or crosse quarters, and every other thynge belongyng to the same to be well and workmanly wrought made and sett up after the best handelyng and forme of good workmanship, accordyng to a plat thereof made remayning in the kepyng of the seid surveyor. The seid John Wastell to provide and fynde at his cost and charge as moche good suffycyent and able ston of Weldon quarryes, as shall suffise for the performyng of the fynyalls of all the seid buttrasses, and also for the performyng and fynyshing of oon of the towres, as is afore specifyed, together with lyme, sand, scaffolding, mooles, ordinances and evry other thyng concernyng the fynyshyng and performying of all the buttrasses and towre aforeseid, as well workmen and laborers, as all manner of stuff and ordenances as shall be required or necessary for performance of the same, except the seid Mr. Provost, scolers and surveyor granten to lend to the seid John Wastell sum parte of old scaffoldyng tymbre, and the use of certayne stuff and necessaryes there, as gynnes whels, cables, hobynatts, sawes, and such other as shall be delyvered to him by indenture: and the seid John Wastell to delyvre the same agayne unto the seid surveyor as sone as the seid buttrasses and towre shall be performed. The seid John Wastell graunteth also and byndeth himself by these covenaunts to perform and clerely fynysh all the seid buttrasses and towre on this side the feest of the Annunciation of our Blessed Lady next ensuyng after the date hereof; And for the good and sure performyng of all these premysses, as is afore specifyed, the seid Provost and scholers covenaunten and granten to paye unto the seid John Wastell for the performyng of evry buttrasse 6*l.*—13*s.*—4*d.* which amownteth for all the seid buttrasses 140*l.* and for performyng of the seid towre 100*l.* to be paid in forme followyng; That is to sey, from tyme to tyme as moche money as shall suffise to pay the masons and other laborers rately after the numbre of workmen: And also for ston at suche times and in suche form as the seid John Wastell shall make his provisyon or receyte of the same ston,

from tyme to tyme as the case shall requyre; provided alway that the seid John Wastell shall kepe continually sixty fre-masons working upon the same works, as sone as shall be possible for him to call them in by vertue of suche commissyon as the seid surveyor shall delyvre unto the seid John Wastell for the same entent; and in case ony mason or other laboror shall be found unprofytable or of ony such ylle demeanor whereby the worke should be hyndred or the company mysordered, not doing their duties accordyngly as they ought to doo, then the seid surveyor to indevor hymself to performe them by such wayes as hath byn there used before this time; And also the forenamed Mr. Provost, scolers and surveyor shall fynde as moche iron worke for the fynyalls of the seid buttrasses as shall amounte to five shillings for every buttrasse; that is in all 4*l.*—5*s.* And whatsoever iron werke shall be occupyed and spent about the seid werkes and for suertie of the same above the seid five shillings for a buttrasse, the seid John Wastell to bere hytt at his own cost and charge; And for all and singuler covenauntes afore rehersed of the partie of the seid John Wastell wele and truly to be performed and kepte, he byndeth himself, his heirs and executors in 300*l.* of good and lawfulle money of England to be paid unto the seid Mr. Provost, scolers and surveyor at the feste of Ester next comyng after the date of thes presentes; And in lyke wise for all and singular covenauntes afore rehersed of the partie of the seid Provost, scolers and surveyor well and truly to be performed and kepte, they bynde them their successor and executors in 300*l.* of good and lawfulle money of Englande to be paid unto the seid John Wastell at the seid ffeste of Ester, in witnesse whereof the parties aforeseid to this present indenture interchangeably have sett their seales the day and yere above wryten.

This Indenture made the thirde day of the moneth of May in the yere of the reigne of Henry the 8th by the Grace of God Kyng of England and Ffraunce, Defendor of the Ffeyth and Lorde of Ireland the eightene, betwene the Right Worshepfulle masters Robert Hacombleyn Doctor of Divinitie and Provost of the Kynge's college in the universitie of Cambridge, William Holgylle clerke master of the hospitalle of Seint John Baptiste called the Savoy besydes London, and Thomas Larke clerke Archdeacon of Norwyche on that oon partie, And Ffraunces Wylliamson of the parysshe of Seint Olyff in Southwerke in the countie of Surrey glasyer, and Symond Symonds of the parysshe of Seint Margaret of the towne of Westminster in the countie of Middlesex on that other partie, witnesseth, That it is covenaunted condescended and aggreed betwene the seid parties by this indenture in manner and forme folowing, that is to wete, the seid Ffraunces Wylliamson and Symond Symondes covenaunte, graunte and them bynde by these presents that they shalle at their owne propre costes and charges wele, suerly, clenely, workmanly, substantyally curyously and sufficyently glase and sett up or caused to be glased and sett up foure windowes of the upper story of the great churche within the Kynge's college of Cambridge, that is to wete, two wyndowes on the oon syde of the seid churche, And the other two wyndowes on the other syde of the same church with good, clene, sure and perfyte glasse and oryent colors and imagery of the story of the old lawe and of the newe lawe after the forme, maner, goodeness, curyousitie and clenelyness in every point of the glasse windowes of the Kynge's newe chapell at Westmynster; And also accordyngly and after suche maner as oon Barnard Fflower glasyer late deceased by indenture stode bounde to doo; And also accordyngly to suche patrons otherwyse called vidimus, as by the seid masters Robert Haccombleyn, William Holgylle and Thomas Larke or by any of them to the seid Ffraunces Wylliamson and Symond Symondes or to either of them shal be delyvered,

for to forme glasse and make by the foreseid foure wyndowes of the seid churche; And the seid Ffraunces Wylliamson and Symond Symondes covenaunte and graunte by these presentes that two of the seid wyndowes shall be clearly sett up and fully fynyshed after the fourme aboveseid within two yeres next ensuyng after the date of these presentes, And that the two other wyndowes resydue of the seid foure wyndowes shal be clerely sett up and fully fynyshed within three yeres next ensuyng after that—— without any furder or longer delay; Furdermore the seid Ffraunces Wylliamson and Symond Symondes covenaunte and graunte by these presentes that they shalle strongely and suerley bynde all the seid foure wyndowes with double bands of leade for defence of great wyndes and other outragious wethers; And the seid masters Robert Haccombleyn, William Holgylle and Thomas Larke covenaunte and graunt by these presentes that the seid Ffraunces Wylliamson and Symond Symondes shall have for the glasse, workmanship and settyng up of every foot of the seid glasse by them to be provided, wrought and sett up after the forme aboveseid sixtene pence sterlinges; And where the seid Ffraunces Wylliamson and Symond Symondes, and also John a More of the parysshe of Seint Margarett of the towne of Westmynster in the countie of Middlesex squyer, John Kellet of the same parysshe towne and countie yoman, Garrard Moynes of the parysshe of Seint Olyffe in Suthwerke in the countie of Surrey joyner, and Henry Johnson of the parysshe of Seint Clement Danes without the barres of the newe temple of London in the countie of Middlesex cordwaner by their writtyng obligatory of the date of these presentes be holden and bounde to the seid masters Robert Haccombleyn, William Holgylle and Thomas Larke in the summe of two hundred poundes sterlinges to be paid at the ffeeste of the Nativitie of Seint John Baptiste, now next comyng after the date of these presentes, as in the same writtyng obligatory more plainly at large doothe appere; Neverthelesse the same masters Robert Haccombleyn, William Holgylle and Thomas Larke for them and their executors covenaunte and graunte by these presentes, that yf the said Ffraunces Williamson and Symond Symondes on their part wele and truly performe, observe, fulfille and kepe all and every the covenaunts, bargaynes, graunts, and promyses and agreements aforeseid in maner and fourme as is above declared, That then the same writtyng obligatory shal be voyd and had for nought, And else it shall stande in fulle strengthe and effect. In witnesse whereof the seid parties to these indentures interchangeably have sett their sealles.

YOVEN the day and yere aboveseid.

THIS INDENTURE made the laste day of the moneth of Aprelle in the yere of the reigne of Henry the 8th by the Grace of God Kyng of England and Ffraunce, Defendor of the Ffeyth and Lorde of Ireland the eightene, betwene the Right Worshepfulle masters Robert Hacombleyn Doctor of Divinitie and provost of the kynge's college in the universitie of Cambridge, master William Holgylle clerke master of the hospitalle of Seint John Baptiste called the Savoy besides London, and master Thomas Larke clerke archdeacon of Norwyche on that oon partie, and Galyon Hoone of the paryssh of Seint Mary Magdelen next Seint Mary Overey in Suthwerke in the countie of Surrey glasyer, Richard Bownde of the parysshe of Seint Clement Danes without the barres of the newe temple of London in the countie of Middlesex glasyer, Thomas Reve of the parysshe of Seint Sepulcre without newgate of London glasyer, and James Nycholson of Seint Thomas Spyttell or Hospitalle in Suthwerke in the countie of Surrey glasyer on that other partie witnesseth, That it is covenaunted condescended and aggreed between the seid parties by this indenture in manner and

forme folowing, that is to wete, The seid Galyon Hoone, Richard Bownde, Thomas Reve and James Nicholson covenaunte, graunte and them bynde by these presentes that they shalle at their owne propre costes and charges well, suerly, clenely, workmanly, substantially, curiously and sufficiently glase and sette up, or cause to be glased and sett up eightene wyndowes of the upper story of the great churche within the kynge's college of Cambridge, whereof the wyndowe in the este ende of the seid churche to be oon, and the windowe in the weste ende of the same churche to be another; And so seryatly the resydue with good, clene, sure and perfyte glasse and oryent colors and imagery of the story of the olde lawe and of the newe lawe after the forme, maner, goodenes, curiousytie, and clenelynes, in every poynt of the glasse wyndowes of the Kynge's newe chapell at Westminster; and also accordyngly and after suche maner as oon Barnard Fflower glasyer late deceased by indenture stode bounde to doo, that is to sey, six of the seid windowes to be clerely sett up and fynysshed after the forme aforeseid within twelve moneths next ensuyng after the date of these presentes; And the twelve wyndowes residue to be clerely sett up and fully fynysshed within foure yeres next ensuying after the date of these presentes; And that the seid Galyon, Richard, Thomas Reve and James Nicholson shalle suerly bynde all the seid windowes with double bands of leade for defence of greate wyndes and outragious wetheringes; Furdermore the seid Galyon, Richard, Thomas Reve and James Nycholson covenaunte and graunte by these presentes that they shall wele and suffycyently sett up at their own propre costs and charges all the glasse that now is there redy wrought for the seid wyndoowes at suche tyme and whan as the seid Galyon, Richard, Thomas Reve and James Nicholson shal be assigned and appoynted by the seid masters Robert Haccombleyne, Wylliam Holgylle, and Thomas Larke or by any of them; And wele and suffyciently shall bynde all the same with double bandes of leade for the defence of wyndes and wetheringes, as is aforeseid after the rate of two pence every ffoote; And the seid masters Robert Haccombleyne, Wylliam Holgylle and Thomas Larke covenaunte and graunte by these presentes, That the foreseid Galyon, Richard Bownde, Thomas Reve and James Nicholson shall have for the glasse workmanship and setting up twenty foot of the seid glasse by them to be provided, wrought, and sett up after the forme aboveseid eightene pence sterlinges; Also the seid Galyon Hoone, Richard Bownde, Thomas Reve and James Nicholson covenaunte and graunte by these presentes that they shalle delyver or cause to be delyvered to Ffraunces Williamson of the parysshe of Seint Olyff in Suthwerke in the countie of Surrey glasyer, and to Symond Symondes of the parysshe of Seint Margarete of Westmynster in the countie of Middlesex glasyer, or to either of them good and true patrons, otherwyse called a vidimus, for to fourme glasse and make by other four wyndowes of the seid churche, that is to sey, two on the oon side thereof and two on the other syde, whereunto the seid Ffraunces and Symond be bounde, the seid Ffraunces and Symond paying to the seid Galyon, Richard Bownde, Thomas Reve and James Nycholson for the seid patrons otherwyse called a vidimus as moche redy money as shal be thought resonable by the foreseid masters William Holgylle and Thomas Larke; and where the seid Galyon Hoone, Richard Bownde, Thomas Reve and James Nycholson by their writtyng obligatory of the date of these presentes be holden and bounden to the seid masters Robert Haccombleyne, William Holgylle and Thomas Larke, in the some of five hundred markes sterlinges to be paide at the ffeiste of the nativitie of Seint John Baptiste now next comyng after the date of these presentes, as in the writtyng obligatory more plainly at large may appere; Neverthelesse the same masters Robert Haccombleyne, William Holgylle and Thomas Larke for them and

their executors wille and graunte by these presentes that yf the seid Galyon Hone, Richard Bownde, Thomas Reve and James Nycholson well and truly performe, observe, fullfille and kepe all and every the covenauntes, bargaynes, graunts, promyses and aggrementes aforeseid in maner and forme as is above declared, That then the seid writtyng obligatory shall be voyde and had for nought, and else it shall stand in full strength and effect: In witness whereof the seid parties to these indentures interchangeably have sett their sealles.

YOVEN the day and yere aboveseid.

APPOINTMENT OF KING'S PAINTER TO D. MYTENS.[1]

De Concessione Officii Danieli Mittens.[2]

A. D. 1625. 1 Car. 1mi.

CHARLES, by the grace of God, &c. To all whome these presentes shall come, Greeting;

Know yee that wee, haveing experience of the facultie and skill of Daniel Mittens in the art of picture draweing, of our especiall grace, certeine knowledge and meere motion, have given and granted, and by theise presentes, for us our heirs and successors, doe give and graunte unto the said Daniel Mittens the office or place of one of our picture drawers of our chamber in ordinary, and him the said Daniel Mittens, one of our picture drawers of the chamber of us our heires and successors, do appointe constitute and ordaine by theise presentes, To have, houlde, occupy and enjoy the said office or place unto the said Daniel Mittens for and dureing his naturall life;

And further, of our more especiall grace and certeine knowledge and meere motion, wee have given and graunted, and, by theise presentes for us our heirs and successors, doe give and graunte unto the saide Daniel Mittens for the exercising of the said office or place, the yearlie fee and allowance of twentie pounds of lawfull money of Englande by the yeare, to have and to holde receive and enjoy the said fee and allowance of twentie pounds by the yeare, to the said Daniel Mittens and his assignes, for and dureng the naturall life of the said Daniel Mittens, out of the treasure of us our heires and successors, at the receipte of the exchequer of us our heires and successors, by the hands of the Treasurer and Chamberlaines of us our heires and successors there for the tyme being, att the foure usuall feasts of the yeare, that is to say, at the feasts of the Nativitie of Saint John Baptist, St. Michaell the Archangell, the Byrth of our Lord God, and the Annuntiation of the blessed Virgin Mary by even portions to be paid, the first payment thereof to begin from the Feaste of the Annuntiation of the blessed Virgin Mary last past before the date hereof, together with all and all manner of other fees, profitts, advantages, rights, liberties, commodities and emoluments whatsoever to the said office or place belonginge or of righte appertayneing, or which hereafter maie anie way be due belonging or apperteyneing;

Wherefore our will and pleasure is, and wee doe by theise presentes, for us our heires and successors, commaunde and authorize the saide Treasurer, Chauncellor, Under-treasurer and Barons of the said Exchequer for the

[1] This grant refers to page 215.

[2] *Rymer's Fœdera*, vol. xviii. p. 111.

tyme being, and all other the officers and ministers of the saide courte, and of the receipte there for the tyme beinge, that they, and every of them, to whom itt doth or shall appertaine, doe not only upon sighte of theise our letters pattents, or the inrollment of them, from tyme to tyme pay and deliver, or cause to be payed and delivered unto the said Daniel Mittens and his assignes the saide yearlie fee and allowance of twenty pounds as the same shall growe due, but doe alsoe give allowance thereof accordinge to the true intente and meaning of theise presentes: And theise our letters pattents, or the inrollment thereof, shall be yearlie and from tyme to tyme, as well to the Treasurer and Chamberlaines of our said exchequer, as to all other the officers and ministers of us our heires and successors, to whome it shall apperteine, a sufficient warrant and dischardge in this behalfe;

Although express mention, &c.

In Witnes, &c.

Witnes our self at Westminster, the fowerth day of June.

Per Breve de Privato Sigillo.

Pro Daniele Myttens.

REX, quarto die Junii, concessit Danieli Myttens the office of one of the picture drawers of the King's chamber during his lyff. P. S.

GRANT TO SIR F. CRANE.[1]

De concessione speciali Francisco Crane Militi.[2]

A. D. 1625. 1 Car. 1^mi.

CHARLES, by the Grace of God, &c. To the Treasorer, Chancellor, Undertreasorer, Chamberlaines and Barons of the Exchequer, of us, our heires and successors nowe being. To the Receavor Generall of us, our heires and successors of our Duchie of Cornwall for the time being, and to all other the officers and ministers of us, our heires and successors, to whome itt shall appertaine, and to everye of them, Greeting.

Whereas upon our bargaine heretofore made by ourself, with our trustie and well-beloved servant Sir Francis Crane Knight, for three suits of gould tapistries by him delivered to our use, we stand indebted to the said Sir Francis Crane in the somme of six thousand poundes of lawfull money of England, for satisfaction of which somme we are well pleased to give unto him an annuitie or yeerlie pension or allowance of one thousand pounds for ten years, or reasonable recompence or allowance for the forbearance of the said debte of sixe thousand poundes, if wee shall fynde cause at anie time to pay in the same; and whereas we are graciouslie pleased to contribute one thousand poundes a yeare towards the furtherance, upholding and maintenance of the worke of tapestries lately, brought into this our kingdome by the said Sir Francis Crane, and now by him or his workmen practised and put in use at Mortlake in our countie of Surrey;

Know yee that wee, as well in satisfaction of the said debte or somme of six thousand pounds, so as aforesaid mentioned to be by us oweing unto the said Sir Francis Crane, as in performance of our royal intention, pleasure and purpose in the payment of the said contribution for the better mainteiance of the said woorke of tapestries, of our especial grace, certeyne knowedge and meere motion, have given and graunted, and by theis presents, for us, our heirs and successors, doe give and graunte unto the said Sir Francis

[1] Page 235.

[2] *Rymer*, vol. xviii. p. 62.

Crane one annuitie or yeerely pension of two thousand pounds of lawfull money of England by the yere.

To have, houlde, perceive, receive and take the said annuitie or yeerely pension of two thousand pounds of lawfull money of England by the yere, to the said Sir Francis Crane, his executors or assignes, from the feaste of the Byrth of our Lord God laste paste before the date hereof, for and dureing the terme, and untill the full ende and terme of ten yeares from thence next ensueing, fullie to be compleate and ended, To be perceived, had and taken at and from the handes of the Receivor Generall of us, our heirs and successors for the tyme being of our said Duchie of Cornwall, out of the rentes, somme and sommes of money reserved, due and payable, or hereafter to be due and payable unto us, our heirs and successors, for or in respect of the preemption of tynne within the counties of Cornwall and Devon, and which shall from tyme to tyme be paide unto and be remayning in the handes of the said receivor for the tyme being, or at the receipt of the Exchequer of us, our heires and successors, by the hands of the Treasorer, Undertreasorer and Chamberlaines of the said Exchequer for the tyme being or some of them, out of the treasure of us, our heires and successors from tyme to tyme remayneing in their or any of their handes, at the feastes of the Nativitie of St. John Baptiste, and the Byrth of our Lord God, by even and equal portions to be payde, the firste paymente thereof to be made at the feaste of the Nativitie of St. John Baptiste next ensueing the date of theis presentes; Wherefore our will and pleasure is, and wee do hereby for us, our heires and successors straightlie charge and commaund, the Receivor Generall of us, our heires and successors of the said Duchie of Cornwall for the tyme being, and also the Treasorer, Undertreasorer and Chamberlaynes of the Exchequer of us, our heires and successors for the tyme being, that they or some of them, upon sight of theis our letters pattents, or the inroolment of them, doe from tyme to tyme paie and deliver, or cause to be payde and delivered unto the said Sir Francis Crane, his executors or assignes, the foresaide annuitie or yeerlie pension of two thousand poundes of laufull money of England before by these presents given and graunted, accordinge to the tenor, effecte and true intent and meaning of theis our letters pattents.

And our further will and pleasure is, and wee doe hereby, for us, our heires and successors, give full power and authoritie unto, and also require and commaund, the Treasorer, Chancellor, Undertreasorer and Barons of the said Exchequer of us, our heires and successors for the tyme being, or any other our officers to whom it shall or may appertaine, that they and everie of them doe from tyme to tyme make and give allowance and defalcation unto the said Receiver Generall for the tyme being, of his accompte and accompts to be made for the revenue within his chardge, and receipte of and for all such payments, somme and sommes of money as the said Receivor shall from tyme to tyme paie and deliver to the said Sir Francis Crane, his executors or assignes out of the rents, somme and sommes of money, payable or to be payable unto us, our heires or successors, for or in respecte of the said preemption of tynne, according to the true intente and meaning of theis presents, and theis presents or the inrollment thereof shall be as well unto the said Receivor for the tyme being a sufficient warrant and discharge for the deliverie and payment thereof, as alsoe to the said Treasorer, Chancellor, Undertreasorer, Chamberlaines and Barons of the Exchequer, or anie other our officers to whome itt may appertayne, for the allowance thereof accordinglie, and shall be likewise a sufficient warrant and discharge to the said Treasorer, Undertreasorer and Chamberlains of the said Exchequer for the time being, without any further or other warrant or declaration of the pleasure of us, our heires or successors, in

that behalfe to be had, procured or obteyned; Provided alwaies, and our intente and meaning is, That if wee, our heirs or successors, shall at any tyme or tymes hereafter, dureing or within the said terme of ten years, paie or cause to be paide to the said Sir Francis Crane, his executors or assignes, at one entire payment, soe much lawfull money of England as, together with such sommes of money, which the said Sir Francis Crane, his executors or assignes shall in the meane time receive in liewe of one thousand poundes per annum, parcel of the said annuitie of two thousand poundes per annum, intended to the said Sir Francis Crane for satisfaction of his said debte, shall make upp the full somme of six thousand poundes for the aforesaid debte, and soe much more as the interest thereof, to be accompted after the rate of eight poundes for a hundred by the yeare shall amounte unto in the meane tyme from the date hereof, That then and from thenceforth, all further payments of the saide one thousand poundes, intended for satisfaction of the aforesaid debte and all arrearages thereof then incurred, shall cease and determyne, but the other one thousand poundes, parcell of the said two thousand poundes, shall contynue and remayne in force, to be ymployed for and towards the maintenance and supportation of the said woorke, according to our gracious intention in that behalfe, anie thing in theis presents contained to the contrarie notwithstanding.

And lastlie, our will and pleasure is, that theis our letters pattents, or the inrollment of them, shall be sufficient and of validitie, according to the true meaning of the same.

Although express mention, &c.

In Witnes, &c.

Witnes our self at Westminster the tenth daie of May.

Per Breve de Privato Sigillo.

PATENT TO F. DUCHESS OF RICHMOND, AND SIR F. CRANE.[1]

De Concessione dismissionis Francisse Ducisse Richmond et Lenox et Francisco Crane.[2]

A.D. 1625. 1 Car. 1mi.

CHARLES, by the Grace of God, &c. To all to whome these presents shall come Greeting,

Whereas, our most deare and royall father, Kinge James, of blessed memory, having bene, divers yeares since, informed of the great prejudice and daily losse which his loveing subjects did susteyne, by the use of private and unwarranted farthing tokens of lead, brasse and other mettale, which divers vintners, victuallers, tapsters, chaundlers, bakers and other inferior tradesmen, were then wont to obtrude and putt upon their chapmen and customers in the buying and selling of small commodities; And finding in his royall wisdom that, besides the inconvenience and losse that these tokens brought with them to the poorer sort of people, the use of them was not without some wrong to his royall prerogative, which ought not only to authorize all sorts of coyne, but whatsoever else in the nature of coyne should serve as the measure of buying and selling; Out of these considerations, which were for the preservation of his Majesties own honour and the good and benefitt of his loveing subjects, itt pleased his Majesty thereupon to appoynt and ordeyne, by lettres patents under his great seale of England, that a convenient quantity of one uniforme sort of farthinge tokens should be exactly and artificially made in copper, with his

[1] See p. 237.

[2] *Rymer*, vol. xviii. p. 143.

Majesties name and title thereupon, to be stamped, to be publiquely used, and to passe between man and man for farthings, and did settle and establish a rechange of them into money, whereby the poorer sort of people might buy and sell with more conveniencie, and the subject in generall receive ease without losse;

Nowe,

For that itt is found by experience had of the laudable use and constant rechange of those farthing tokens of copper into money, soe made by authority as aforesaid, that they are growne acceptable and pleaseing to all our subjects, and of very necessary and daily use instead of single money, both for charity to the poore and for the more easie tradeing in pettie commodities,

We have thought fitt to contynue and establishe the use thereof by like letters patents, for the residue of the terme which our said royall father was pleased to graunt in that behalfe, in such manner as is hereafter specified.

Know yee therefore that wee, as well in consideration of the premisses, as for divers other good causes and considerations us hereunto especially moveinge, of our especiall grace, certayne knowledge and meere motion, and of our prerogative royall, have given and graunted, and by these presents, for us our heires and successors, doe give and graunt unto, our right trustie and welbeloved cosen, the Lady Frances Duchesse Dowager of Richmond and Lenox, and to our welbeloved servant, Sir Francis Crane Knight, their executors, administrators, and assignes, full free and absolute licence, power and authority that they the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators, and assignes, by themselves or any of them, or by their or any of their deputies, workmen or servants, shall and may, dureing the termes of yeares hereafter in these presents mentioned, make, in some convenient place at their or any of their pleasure or appointment, such a competent quantety of farthing tokens of copper as may be conveniently by them, or any of them yssued amongst the loving subjects of our heires and successors, within our realmes of England and Ireland, and the domynion of Wales, or any of them, within the termes of yeares hereafter mencyoned, and the same, soe made, to utter, dispose, disperse and issue within the said realmes and domynion or any of them, according to the true meaning of these presents, at anie time within the said termes of yeeres hereafter in these presents mentioned;

And our will and pleasure is, that the said farthinge tokens shall be made exactly and arteficially of copper, by engines or instruments, haveing on the one side two scepters crossing under one diademe, and on the other side a harpe crowned with our title Carolus Dei Gratia Magne Brittannie, Francie et Hibernie Rex, weighing six graines a-piece or more, at the discretion of the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators, deputies or assignes, with a privy marke from time to time to be sett uppon them, at the coyning or stamping of them, to discover the counterfeiting of any such like tokens by any others, which farthinge tokens wee doe hereby, for us our heires and successors, will and ordeyne to passe and to be generally used, betweene man and man, as tokens for the value of farthings, within our said realmes and domynion, in such manner and forme as in and by the said former letters patents is expressed.

And further of our more ample grace, certayne knowledge and meere motion, and for the considerations aforesaide, and to the intente that the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators and assignes, shall and may have and enjoy the full benefitt and profitt intended unto them as by this our graunt, wee doe

by these presents, for us our heires and successors, straightlie prohibitie and forbid all and everie person and persons whatsoever (other than the said Duchesse Dowager of Richmond and Lenox and Sir Francis Crane, their executors, administrators and assignes, by themselves or their servants or deputies) to make or counterfeite such our farthinge tokens of copper, or any engines or instruments in resemblance of them, or any other tokens whatsoever, or to use or utter any other farthinge tokens or other tokens whatsoever, either made or counterfeited within our said realmes or domynion, or beyond the seas, or elsewhere, att any time after the commencement of these our letters pattents, upon paine of forfeiture of all such farthinge tokens or other tokens, and of all such engines or instruments as shall be made, used, uttered or found, contrary to the true meaning of these presents, And uppon such further paynes, penalties and imprisonments, as by the lawes and statutes of these our realmes of England or Ireland respectively, or by our prerogative royall can or may be inflicted upon them for their contempt and breach of our royall commaundment in this behalfe, the one moiety of all such forfeitures to be to us our heires and successors, and the other moiety thereof wee doe, for us our heires and successors, give and grant unto the said Duchesse of Richmond and Lenox and Sir Francis Crane their executors and assignes, without any account to be given or rendered to us our heires or successors for the same;

And further alsoe, for the better execution of this our grant, Wee doe by these our letters patents, for us our heires and successors, give and graunt unto the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators and assignes, that they, by themselves, their deputies, servants or factors, or any of them, att all tymes and from time to time dureing the termes of yeares hereby graunted, taking a constable or other officer with them, shall and may enter into any shipp, bottome, vessell, boate, shopp, house, ware-house, or any other place whatsoever, where they, or any of them, shall have cause to make search within any of our said realmes and domynions by water or land, as well within liberties as without, and there to searche and try by all waies and meanes for all such counterfeit farthinge tokens, or other tokens, engynes and instruments made for the makeing of the said tokens, as shall be brought in from the parts beyond the seas, or found to be made within any of our said realmes and domynion contrary to the true intent and meaning and purport of these presents; And finding any such tokens, instruments or engynes, to arrest, seize, carry away and deteyne the same to the use in these letters patents before mentioned and expressed;

To have and to hold, perceive, use, exercise and enjoye all and singuler the aforesaide powers, liberties, priviledges, licences, graunts, authorities and other the premisses, unto the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators and assignes, from the day of the date hereof, unto the first day of August next comeing, and from thenceforth for and dureing the whole terme and tyme of seventeen yeares then next ensueing and fully to be compleat and ended;

Yielding and paying, and the said Duchesse of Richmond and Lenox and Sir Francis Crane, for themselves, their executors and administrators, doe covenant, promise and grant to and with us our heires and successors, to yield and pay therefore yearly, unto us our heires and successors, the yearly rent or somme of one hundred marks of lawfull money of England, into the receipt of the exchequer of us our heires and successors at Westminster, at the feasts of the Nativity of St. John Baptist, and the Birth of our Lord God, or within twenty-eight dayes next after the said feasts by even and equall portions yerely to be paid dureing the termes aforesaid, the first payment thereof to begin at the feast of the Nativity of St. John

Baptist, in the yere of our Lord God one thousand six hundred twenty-five, or within twenty eight dayes after the said feasts;

Provided always that if itt shall happen the said yerely rent of one hundred marks, or any parte thereof, to be behind and unpaid by the space of twenty eight days next after either of the said feasts wherein the same ought to be paid as aforesaid, that then and from thenceforth this our present grant shall cease, be void and of none effect, any thing in these presents contayned to the contrary notwithstanding:

And further, of our more especiall grace, certeyne knowledge and mere motion, and for the considerations aforesaid, wee have given and graunted, and by these presents, for us our heires and successors, doe give and graunt unto the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators and assignes, all such profitts, gaines, benefitts and advantages as shall be, from tyme to tyme dureing the termes of yeares aforesaid, made, gotten, raised and obteyned by the makeing, issuing or exchanging of all such farthing tokens of copper in manner and forme aforesaid; To have, perceive, receive and take the said profitt, gayne and benefitt, to be raised and made as aforesaid, to the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators and assignes, to their owne proper use for ever, without any account or other thing to be given or rendered to us our heires and successors for the same, other than the yearly rent in and by these presents reserved, and the moiety or one halfe of the forfeitures which shall happen dureing the said termes as aforesaid;

And for the better distributing and dispersing of the said farthing tokens the said Duchesse of Richmond and Lenox and Sir Francis Crane, for themselves their executors, administrators and assignes, doe covenant, promise and grant to and with us our heires and successors by these presents, that they the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators and assignes, shall not onely be content and ready, dureing all the tyme hereby granted, to deliver forth the rate of one and twenty shillings in farthing tokens for every twenty shillings in sterling money, which any our loveing subjects shall be willing to give or disburse for the same, but alsoe, during the said termes, to deliver unto our loveing subjects that shall find themselves surcharged with more of the farthing tokens heretofore made, by the authority of the letters patents of our said deare father, as hereafter to be made by vertue of these presents, that he can conveniently utter for his use and occasions, the somme of twenty shillings in sterling and currant moneys for every twenty one shillings in farthing tokens, as well of such as have been heretofore made by the authority aforesaid, as of such as shall be made by vertue of these presents, and so after that rate for all greater or lesser sommes, at the hands of all tradesmen, in all such place and places where the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, administrators or assignes shall issue or utter our said farthing tokens; And to the intent the said tokens may be brought to a more frequent and generall use for the good of our loveing subjects without any inconvenience, according to our gracious intention: our will and pleasure is, that there be from tyme to tyme a convenient quantety of the said farthing tokens sent, and we doe hereby command and authorize the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors, deputies and assignes, from tyme to time, to send such a convenient quantety of them into as many citties, burroughs corporate and markett townes within our said realmes and domynion, as they or any of them shall conceive may be fitt for the necessary use of the said severall places, and the same to be left in the hands of some discreet person or persons, together with sufficient meanes for the rechange of the tokens

to be uttered to the citizens or inhabitants of the said citties, burroughs corporate and markett townes and other places, and such other as shall be there resiant or resort thither, if cause shall require; And our pleasure and command is that the chief officers and governors, with the ministers and constables of such citties, burroughs corporate and markett townes, doe endeavour that the said tokens may be there dispersed and freely passe betwixt man and man for the value of farthings as before is expressed:

And further wee doe hereby straightly charge and command all and singuler maiors, sheriffs, constables, head-boroughs, comptrollers, customers, searchers, waiters, and all other officers and ministers to whom it shall or may apperteyne, to be aiding and assisting in all lawfull and convenient manner unto the said Duchesse of Richmond and Lenox and Sir Francis Crane, their executors administrators and assignes, and their and every of their deputies, factors and servants, in the due execution of these our letters patents upon payne of our high displeasure, and such paynes, punishments and imprisonments as by the lawes and statutes of this our realme of England and Ireland, or by our prerogative royall, may or can be inflicted uppon them, for their contempts in this behalfe:

And our further will and pleasure is, and wee doe hereby declare our intent and meaning to be, that all the farthing tokens of copper heretofore made, by vertue of the said letters patents of our said deare father, shall still passe and be yssued amongst our loveing subjects, within our said realmes of Englond and Ireland and dominion of Wales, for the value of farthings in such manner and forme as the same dureing the force of the said letters patents did passe and were issued, notwithstanding the surrender and determination of the said letters patents, under such priviledges, powers, provisions, cautions, forfeitures, punishments and restraints, as before in these presents wee have limitted and appointed for such farthen tokens hereafter to be made and issued by vertue of these presents.

Although expresse mention, &c.

In witnes, &c.

Witnes our selfe att Westminster, the eleventh day of July.

Per Breve de Privato Sigillo.

Pro Francisco Crane.

REX, vicesimo primo die Julii, concessit Francisco Crane militi officium cancellarii ordinis garterii infra castrum de Windsor in comitatu Berks, unà cum custodià sigillorum ejusdem ordinis durante vita. P. S.

A GRANT OF THE OFFICE OF MASTER-MASON AND ARCHITECT.[1]

A.D. 1620. 2 Car. 1mi.[2]

CHARLES, by the grace of God King of England, Scotland, France, and Ireland, Defender of the Faith, &c.

To all whome these presents shall come, Greeting.

Know yee that wee, of our especiall grace, certaine knowledge and meere motion, and for divers other good causes and considerations us at this present moveing, have given and graunted, and, by these presents, for us our heirs and successors, doe give and graunte to our trusty and wel-beloved servaunt Nicholas Stone the office and place of our Master Mason and Architeckt for all our buildings and reparations within our honor and castle of Windsor, and him the said Nicholas Stone, our said Master Mason and Architeckt for all our said buildings and reparations within our honour and

[1] Page 239. [2] *Rymer*, xviii. p. 675.

castle of Windsor aforesaid, wee doe make, ordaine constitute and appointe by these presents.

To have hold execute and enjoy the said office and place of our Master Mason and Architeckt for all our buildings and reparations within our honour and castle of Windsor aforesaid, to the said Nicholas Stone, by himselfe, or his sufficient deputy and deputies, for and dureing the terme of his naturall life;

And further, of our more ample grace, certeine knowledge and mere motion, wee have given and graunted, and by these presents, for us our heires and successors, we doe give and graunt to the said Nicholas Stone for the executeing of the said office and place, the wages and fee of twelve pence of lawfull money of England by the day, in as large and ample manner as William Suthis, or any other person or persons heretofore, having executed and enjoyed the said office and place, hath had or ought to have had and enjoyed; to have and yearely to receive the said wages and fee of twelve pence by the daye, to the said Nicholas Stone and his assignes, from the daye of the date of these presents, for and dureing the naturall life of him the said Nicholas Stone, out of the treasure of us our heires and successors, by the hands of the treasorer and chamberlaines of us our heires and successors there for the time being, at the fower usuall feasts or termes of the yeare, that is to say, at the feasts of the Nativitie of Saint John Baptist, St. Michael the Archangell, the Birth of our Lord God, and the Annuntiation of the Blessed Virgin Mary, by even and equall portions yearlie to be paid, together with all other profitts commodities and allowances to the same office and place due, incident or in anie wise appertayneing, in as lardge and ample manner as the said William Suthis or any other person or persons heretofore haveing executed and enjoyed the said office hath had, or ought to have had and enjoyed.

Although expresse mention, &c.

In witnesse whereof, &c.

Witnesse our selfe at Westminster, the one and twentieth daye of Aprill.

Per Breve de Privato Sigillo.

GRANT TO NICHOLAS STONE, MASTER MASON.

Pro Nicholao Stone.

THE King, the twenty first day of Aprill, granteth to Nicholas Stone the office and place of Master Mason of all the King's buildings and reparations within the honor and castle of Windsor during his life. P. S.

GRANT OF CHIEF MEDALLIST TO A. VANDER DOORT.[1]

De concessione officii Abrahamo Vanderdoort,[2]

A.D. 1625. 1 Car. 1mi.

CHARLES, by the grace of God, &c. To all to whome, &c. Greeting.

Whereas our welbeloved Abraham Vanderdoort Esquire hath, by many chardgeable tryalls and long practice, attayned to the art, mistery, science and skill of imbossing and making of medales, great or smale, moulded or pressed, or in any other manner in gould, silver or brasse, which the former emperors and monarches of the world have heretofore beene wont to leave as monuments of antiquitie to their posterities, and are nowe alsoe growne in use amongst many of the princes of Christendome.

[1] Page 267.

[2] *Rymer*, vol. xviii. p. 73.

Knowe yee therefore that wee, being willing to appropriate to our selfe the service and imployment of the said Abraham Vanderdort in that arte, mistery, science and profession, have of our especiall grace, certeyne knowledge and meere motion, given and graunted, and by these presents, for us our heires and successors doe give and graunt unto the said Abraham Vanderdoort, the office or place of maister imbosser and maker of the medales of us our heires and successors of all sizes and quantities to be wrought in gould, silver or brasse, moulded or pressed, or in other matter whatsoever, And to have the overseeing and keeping of the same, for the service of us our heirs and successors, And him the said Abraham Vanderdoort wee doe by these presents, for us our heirs and successors, constitute, appointe and ordaine to be the Maister Imbosser and maker of the medales of us our heires and successors, of all sizes and quantities to be wrought in gould, silver or brasse, moulded or pressed, or in other manner whatsoever, and to have the overseeing and keeping of the same, for the service of us our heires and successors;

To have, hould, occupie and enjoy the said office or place unto the said Abraham Vanderdoort and his assignes, for and dureing the natural life of him the said Abraham Vanderdoorte.

And further, of our especiall grace certeyne knowledge and meere motion wee have given and graunted, and by theis presents for us our heires and successors, doe give and graunte unto the saide Abraham Vanderdoote, for the exerciseing of the saide office or place, the yearlie fee and allowance of fortie poundes of lawfull money of England by the yeare, to have, hould, receive and enjoy the said fee and allowance of fortie poundes by the yeare to the said Abraham Vanderdoorte, out of the treasure of us our heires and successors, at the receipte of the exchequer of us our heires and successors, by the hands of the treasorer and chamberlaynes of us our heires and successors there for the tyme being, at the fower usual feasts of the yeare, that is to saye, at the feaste of the Nativitie of Sainte John Baptiste, Sainte Michaell the Archangell, the Birth of our Lord and the Annuntiation of the blessed Virgin Mary, by even portions to be paied, The firste payment thereof to begin at the feaste of Sainte John Baptist next comeing after the date hereof, together with all and all manner of other fees, profitts, advantages, rightes, liberties, commodities and emoluments whatsoever to the said office or place belonging or of righte apperteyning, or which hereafter may any way be due belong or apperteyne; wherefore our will and pleasure is, And wee doe, by these presents, for us our heires and successors command and authorize the said treasorer, chancellor, undertreasorer and barons of the said exchequer for the time being, and all other the officers and ministers of the said court, and of the receyte there for the tyme being, that they and every of them, to whom itt doeth or shall apperteyne, doe not onelye upon sighte of theis our lettres patents or the inrollment of them from tyme to tyme, paie and deliver, or cause to be paid and delivered unto the said Abraham Vanderdoorte and his assignes the said yearly fee and allowance of fortie poundes as the same shall growe due, but doe also give allowance thereof according to the true intent and meaning of these presents, and theis our letters patents or the inrollment thereof, shall be yearlie and from tyme to tyme, aswell to the said treasorer and chamberlaines of our said exchequer, as to all other the officers and ministers of us our heires and successors, to whome it shall apperteine, a sufficient warrant and dischardge in this behalfe:

Although expresse mention, &c.

In witnes, &c.

Witnes our selfe att Westmynster, the fourteenth day of May.

Per Breve de Privato Sigillo.

GRANT OF KEEPER OF THE PICTURES, FOR LIFE, TO A. VANDERDOORT.[1]

De concessione ad vitam Abrahamo Vanderdoort.[2]

A.D. 1625. 1. Car. 1mi.

CHARLES by the grace of God, &c.

To all whome, &c. Greeting.

Whereas wee have appointed our servant Abraham Vanderdoort Esquire to oversee and take care of all our pictures which are at Whitehall and other our houses of resort, to prevent and keepe them (so much as in him lyeth) from being spoiled or defaced, to order marke and number them, and to keepe a register of them, to receive and deliver them, and likewise to take order for the makeing and coppying of pictures as wee or the Lord Chamberlaine of our houshold shall directe, And to this end are pleased that hee shall have accesse at convenient times into our galleries chambers and other roomes where our pictures are;

Knowe yee that wee, in consideration of the good and acceptable service done and to be done unto us by our said servaunt Abraham Vanderdoort in manner as aforesaid, of our especiall grace, certeyne knowledge and meere motion, have given and graunted, and by theis presents for us, our heires and successors, doe give and graunt unto the said Abraham Vanderdoort the office or place of overseer of all the pictures of us, our heirs and successors, And him the said Abraham Vanderdoort wee doe by these presents, for us, our heires and successors, constitute, ordayne and appointe to be the overseer of all the pictures of us, our heires and successors, to have, hold, occupy and enjoy the said office or place unto the said Abraham Vanderdoort and his assignes, for and dureing the naturall life of him the said Abraham Vanderdoort.

And further, of our especiall grace certayne knowledge and meere motion, Wee have given and graunted, by theis presents for us, our heirs and successors, doe give and graunt unto the said Abraham Vanderdoort, for the exerciseing of the said office or place, the yearlie fee or allowance of fortie pounds of lawfull money of England by the yeere, to have, hold, receive and enjoy the said fee and allowance of fortie pounds by the yeare unto the said Abraham Vanderdoort and his assignes, for and dureing the naturall life of the said Abraham Vanderdoort, out of the treasure of us, our heires and successors, out of the receipte of the exchequer of us, our heires and successors, by the hands of the treasorer and chamberlaynes of us our heires and successors there for the tyme being, at the fower usuall feasts of the yeare, that is to saye, at the feastes of the Nativitye of Sainte John Baptist, Saint Michaell the Archangell, the Byrth of our Lord God, and the Annunciation of the blessed Virgin Mary, by even portions to be payde; the firste paymente to begin at the feast of the nativitie of St. John Baptiste nexte comeing after the date hereof;

Wherefore our will and pleasure is, and wee doe by theis presents for us our heires and successors, commaunde and authorize the said treasorer, chauncellor, under-treasorer and barons of the said exchequer for the tyme being, that they and everie of them, to whome it doeth or shall apperteyne, doe not only uppon sight of theis our lettres patents or the inrollment of them from tyme to tyme, paye and deliver, or cause to be payde and delivered unto the said Abraham Vanderdoorte and his assignes the said yerely fee and allowance of fortie poundes, as the same shall growe due,

[1] Page 267.

[2] *Rymer*, vol. xviii. p. 100.

but doe alsoe give full allowance thereof according to the true intent and meaning of these presents, and theis our letters patents or the inrollment thereof, shalbe yerely and from tyme to tyme, aswell to the said treasorer and chamberlaines of our said exchequer, as to all other the officers and ministers of us our heires and successors, to whome it shall or may apperteyne, a sufficient warrant and discharge in this behalfe; Although expresse mention, &c.

In witnes, &c.

Witnes our self at Westmynster the thirtith day of May.

Per Breve de Privato Sigillo.

SPECIAL WARRANT FOR JEWELS TO G. DUKE OF BUCKS.[1]

De Warranto speciali pro Georgio Duci Buckingham et aliis.[2]

A.D. 1625. 1 Car. 1mi.

CHARLES, by the grace of God, &c.

To our right trusty and right entirely beloved Cosen and Counsellor
George Duke of Buckingham our High Admirall of England.
To our right trusty and right welbeloved Cosen and Councellor
Henry Earle of Holland,
To our right trusty and right welbeloved Councellor
Edward Lord Conway one of our Principall Secretaries of State,
And to our trusty and right welbeloved
Spencer Lord Compton.
And
To our trusty and welbeloved servants
Sir Henry Mildmay Knight, Master of our jewell house
And
Endymion Porter one of the groomes of our bedchamber, and to all other our officers ministers and loveing subjects whom ytt may any way concerne, Greetinge.

Whereas wee have lately ymployed the said Duke of Buckingham and Earle of Holland as our Ambassadors Extraordinary to the States of the United Provinces, and for our speciall service have commaunded the said Lord Compton to deliver into the hands of the said Lord Conwey the severall jewells, hereafter particularly mentioned, beinge att that tyme in his custody (that is to say)

A great riche jewell of goulde, called the Mirror of Greate Brittaine, haveing twoe faire table diamonds, twoe other large diamonds cut lozen wise, garnished with small dyamonds and a pendant of a faire dyamond cutt in faucetts without foyle:

[1] The spoliation of the hereditary jewels belonging to the crown, both by James and Charles the First, greatly exceeds in point of value what it has severally supposed to have been.

In the *Archæologia*, vol. xxi. p. 148, is a Warrant of Indemnity for the Delivery of Jewels to Prince Charles and the Duke of Bucks, then in Spain, dated July 7, 1623, to an enormous amount.

Some idea will be given by the following memoranda;

"A great table diamond set open without a foil, called the Mirrour of France."

"A ditto, called the Portugall Diamond, with the Cobham Pearl hanging at it."

"Six and eight square, table diamonds, cutt into faucetts; and a long rope of 276 very great round pearles, weighing nine ounces," &c. &c.

These were sent for the personal embellishment of the Prince and Duke, and to bribe the Spanish Nobles.—D.——— Page 285.

[2] *Rymer*, vol. xviii. p. 236.

A faire jewell in fashion like a fether of goulde, having in the middest one greate dyamond and thirty other dyamonds of severall bignes, and five small dyamonds in a crosse:

A faire flower of goulde with three greate ballasses, in the middest, a greate poynted dyamond and three great pearles fixte with a faire pearle pendant, called The Brethren:

A greate poynted dymond with the collett taken from a coller of goulde, wherein yet remaines eighte greate rocke rubies and twenty greate pearles set in twoes, with a long pearle pendant:

A broken coller of goulde of thirty peeces, whereof fifteen are roses and fifteen crowned cyphers of the late Kinge and Queens names, wherein are nowe remaining eleaven poynted dyamonds and nyne table dyamonds:

A jewell of goulde of the letter *I*,[1] haveing one longe fayre table dyamond and twoe lesser square table triangled dyamonds, and a rose dyamond, and greate ovall pearle pendant:

The greate collar of ballast rubies, conteyninge twenty peeces of goulde, whereof tenn are sett with greate ballas rubies, and tenne with sixteene round pearles in eiche peece:

One greate saphire cutt in fossetts, one pendant saphire cutt in fossetts, one ballast ruby with a longe pearle pendant, one ballast ruby without foyle in a collett of goulde enamelled;

A greate amatist in a collett of goulde.

All which jewells the saide Lord Compton according to our commaundment did deliver unto the saide Lord Conwey, and the said Lord Conwey by our commaundment did deliver them uppon or neare aboute the eighte day of November nowe last past unto the said Endymion Porter to bee carried beyond the seas into Holland, and there to bee delivered unto the saide Duke of Buckingham and Earle of Holland by them twoe to be disposed of as wee have specially directed them for our service.

And whereas the saide Sir Henry Mildmay the master of our jewell house, by our like especiall commaundment uppon or aboute the sixe and twentieth day of October nowe last past, did deliver out of his custody and charge unto the saide Duke and Earle, or theire servaunts for them, theis severall parcells of riche plate and jewells hereafter particulerly mentioned in theis presents.

That is to saie,

Inprimis, one bason of goulde, in the bottome there are sett two fayre dyamonds, twoe fayre rubies, twoe emeraulds, and seaventeene faire pearles, and the brymme of the same garnished with fower faire dyamonds, fower faire rubies, fower faire emeraulds, and forty eighte clusters of pearles there beinge fower faire pearles in every cluster, of the waighte of one hundred and thirteen ounces.

Item, one very faire layer of mother of perle, being a shell crazed in sundry places and simited againe, garnished with goulde, the foote thereof cutt eighte square, in the lower parte whereof is one dyamond without a foyle, fower rocke rubies, twoe fayre emraulds, and one saphire, and uppon the upper parte of the same square is one very faire dyamond without foyle, one faire rocke ruby, and two faire emraulds, the shanke thereof garnished with twoe very faire rubies, twoe very faire emraulds, and three very faire pearls pendant, the body thereof garnished with twoe very faire rubies, twoe faire emraulds, twoe faire dyamonds and six pearles, the handle being an antique man of goulde garnished with sixe rubies, one emrauld, one saphire, and one pearle pendant, layinge his one hand uppon a goodly ballace, and the other hand uppon a goodly ruby, and from the body to the

[1] Probably for K. James.

same shell, garnished with twoe dyamonds, fower rubies and twoe very faire rubies, with twoe pearles pendant in twoe womens hands houldinge betweene the other twoe hands a goodly ballace like a harte, the garniture of the same shell above the brymme and spoute downwards to the body with five dyamonds, two of them being greate, seaven rubies, fower emraulds, one emrauld pendent, one blewe saphire, and three pearls pendent, with two severall pearles sett, and a longe pearle sett in the topp over the saide harte of ballace, weighinge one hundred and threescore ounces:

Item, one bason and layer of goulde, the bason enamelled about the bushell and brymme, and the layer sutable, haveing forty eighte small dyamonds in the bason, and thirtie three small dyamonds, thirtie rubies, and twelve great saphires in the layer, weighing two hundred and twoe ounces:

Item, a bason and ewer of goulde, sett with dyamonds rubies and emraulds, and one greate ballace ruby in the middest of the ewer the armes of Denmarke in the bason with Anna Regina, weighing one hundred threescore five ounces and a halfe:

Item, a faire boll of goulde, with a cover garnished with dyamonds rubies and emraulds, in the topp a wilde man with a ruby pendent in his hand, and Anna Regina within the cover, weighing fifty one ounces and half a quarter:

Item, a standing cupp of gould, with a cover garnished with dyamonds rubies and emraulds all perfecte, having the armes of Denmarke within the cover, weighing fiftie ounces scante:

Item, one cupp of goulde, with a cover graven on the body, with an alter and an inscription over itt (nil nisi vota), and the similitude of a temple graven with a peramides on the topp of the cover, and a harnised man on the topp thereof holding an antique shield in his left hand, weighing two hundred ounces and a halfe:

Item, one bason and layer of goulde plaine, weighing one hundred fowerscore and sixteene ounces:

Item, a paire of faire bolls and covers of goulde raised with talbotts on the sides, weighing one hundred and twentie ounces:

Item, a faire standing cupp of gould, garnished about the cover with eleaven dyamonds, and two poynted dyamonds about the cupp, seaventeene table dyamonds and one pearle pendent uppon the cupp, with theis words *bound to obey and serve*, and *H.* and *I.* knitt togeather; in the topp of the cover the Queens armes, and Queene Janes armes houlden by twoe boyes under a crowne imperiall, weighing threescore and five ounces and a halfe:

Item, a cupp of goulde with a cover garnished with redd roses and full sett, and garnished with course ballaces or rubies and saphires, and one and twentie troches of pearles, three pearles in every troche, weighing fiftie sixe ounces scante:

Item, a highe salt of gould in the forme of a shippe, with a strikeing clocke in the cover garnished with dyamonds, rubies, saphires, emrauldes, jacints, amatists, ballaces and perles, weighing one hundred threescore twoe ounces and a halfe:

Item, one salte of goulde, called *the Morris Daunce*, haveing the foote garnished with sixe greate saphires and fifteene course dyamonds, thirtie seaven course rubies, fortie twoe small garnishing perles, haveing uppon the shanke three great course saphires and three great course perles, uppon the border about the shanke twelve course dyamonds, eighteene course rubies, and fiftie twoe garnishing perles, and standinge about that five morris dauncers and taberer, haveing amongest the morris dauncers and taberer thirteene small garnishinge perles and one ruby, the lady houlding

the salte haveing uppon her garment from her foote to her face fiftye garnisking perles and eighteene course rubies, the foote of the same salte haveing fower course rubies and fower course dyamonds, the border about the middle of the same salte haveing fower course dyamonds, seaven rubies and eighte perles, and uppon the topp of the said saulte fower dyamonds, fower rubies and three greate pearles, haveing uppon the tyre of her head tenn course rubies, twelve course dyamonds and twentie nyne course garnishinge perles, weighinge one hundred fifty one ounces and a halfe and halfe a quarter:

Item, one cupp of goulde called *the Dreame of Paris*, haveing uppon the cover thereof the image of Paris, Jupiter, Venus, Pallas and Juno, and Paris horse uppon the cover, garnished with eighteene dyamonds greate and small, and in the five borders of the same cover thirtie twoe greate rubies, Jupiter garnished with tenn small rubies, and Paris helmett garnished with twoe small rubies, Venus and Pallas either of them haveing one small rubie uppon their brest, Juno wanting her chaplett, the horse of Paris haveing eighte small rubies, alsoe uppon the five borders of the same fortie one great perles, Jupiter haveing his garment garnished with thirtie two small perles, Paris haveing one small perle uppon the topp of his cap, Venus haveing twoe perles hanging downe from her chaplett, Juno haveing uppon her chaplett hanging downe twoe small perles, and uppon her buttocks twoe small perles, the horse garnished with twenty seaven perles great and small, the cupp haveing upon the foote and shanke twentie sixe rubies greate and small, tenn dyamonds of divers sorts, fower saphires, and thirty eighte perles greate and small, weighing one hundred twenty and one ounces:

Item, a trencher salte of golde in forme of a castle, garnished with dyamonds, rubies, emraulds and perles, weighing one and twentye ounces and a quarter:

Item, one cupp and cover of golde, weighing thirtie ounces;

Item, one cupp of golde, the cover and foote enamelled with eighte course dyamonds, fower on the cover, and fower lesser on the foote, and in the topp of the cover a faire pointed emraulde and another knobb of goulde enamel'd like the emraulde, weighing twentie eighte ounces and a quarter:

Item, one highe salte of goulde with a cover of goulde, in the cover twelve ballace rubies, nine saphires, three dyamonds, and on the topp a woman haveing a rose dyamond in one hand, and in the other an arrowe with a dyamond at the end garnished with perles fixed and pendant, wanting sixe perles, nyneteene small dyamonds in the coronett, the cover weighing threescore ounces, the salte sett with forty five ballace rubies, thirty six saphires, seven small dyamonds, and garnished with perles fixed and pendant, wanting divers perles, weighing twoe hundred thirtie fower ounces scante, weighing in toto twoe hundred fowerscore sixe ounces and a quarter:

Item, one cupp of goulde, the cover and foote enamelled with eighte course dyamonds, fower on the cover, and fower lesser on the foote, and in the topp of the cover a faire pointed emrauld, and another knobb of gould enamelled like an emrauld, weighing twentie eight ounces and a quarter:

Item, one cupp, the boll thereof agett ovall fashion, called the *Constables Cupp*, with an aggett in the foote, all garnished with gould enamelled, sett with rubies and dyamonds, with a cover of goulde likewise enamelled and garnished with rubies and dyamonds, sett about with fower antique heads of aggetts, in the inside one agett cutt with twoe faces garnished with dyamonds, weighing fiftie seaven ounces three quarters:

Item, one cupp and cover of goulde with dropps and a branch of flowers in the topp enamelled like dayseys, weighing thirtie sixe ounces:

Item, one layer of goulde chased with longe dropps, the spoute between a serpente garnished with rubies, perles and flowers enamelled with white and redd, wanting a ruby in the topp of the cover, weighing fortie ounces scante :

Item, eighte great dishes of goulde with armes, weighing one hundred fowerscore fower ounces and a quarter :

Item, sixe trencher plates of goulde with armes, weighing threescore and fowerteene ounces one quarter and halfe a quarter :

Item, twelve fruite dishes of gould with the armes of Denmarke, weighing one hundred and fowerscore five ounces and a quarter :

Item, a posnett of goulde with a cover, weighing twentie ounces and a quarter scante :

Item, a boll and cover of goulde with roses and crownes, and a crowne with a crosse on the topp of the cover, weighing threescore nyne ounces and halfe a quarter :

Item, one paire of goulde cupps with covers, haveinge blewe snake rings in the topp of theire covers, weighing thirtie ounces and a halfe :

Item, twoe trencher plates of gould standinge uppon pillers, weighing one hundred and tenne ounces one quarter and a halfe ;

Item, one porringer and cover of goulde, weighing twenty seaven ounces three quarters and a halfe :

Item, one cupp and cover of goulde, weighing thirtie one ounces and halfe a quarter :

Item, one cupp and cover of goulde, weighing twentie five ounces one quarter and a halfe :

Item, one cupp and cover of goulde, weighing twentie three ounces three quarters and a halfe :

Item, a coller of goulde, conteining seaventeene roses and seaventeene knotts, weighing twenty nyne ounces and three quarters :

Item, a bason and ewer of goulde ovall fashion, weighing threescore eleaven ounces and a halfe :

Item, a gridiron of goulde, weighing twentie twoe ounces a quarter and a halfe :

Item, a cupp of aggott, with a cover garnished with gould and full of emraulds, turquesses, dyamonds, roses of dyamonds, rubies and perles, with a saphire on the topp, with a boy houldinge a speare, weighinge fiftie three ounces and halfe a quarter :

Item, a lookinge glasse sett in goulde, garnished on the one side with twoe saphires, fower rubies and one emraulde, and on the other side with fower saphires and fower rubies, the steele of aggott, twoe little boyes, one of them houldinge a pearle and five perles hanginge, on the other parte of the body is a man on horsebacke, the body beinge a clocke within a christall garnished with fower dyamonds and fiftie five rubies, with fower antique boyes enammelled white, two of them beareing in either hand a perle, and the other twoe, the one haveing twoe perles and the other hath one perle in theire handes, wantinge fower perles in the said antique boys, the base or foote standinge uppon fower round cristalls garnished with tenne rubies, and fower naked women of goulde standing att every corner one, and a man in the topp beinge naked, weighing fowerscore and seaventeene ounces three quarters and a halfe :

Item, one plate of goulde, graven on the one side with astronomy, and on the other side with a shippe, called the *Tryumphe*, with a case of murrey velvet, weighinge threescore and thirteene ounces :

Item, one layer, the foote body and handle of aggott, the body crased, garnished with gould and sett with dyamonds, rubies and amathists, one emraulde and one saphire, the foote having a border of small rubies rounde about itt, weighing twentie eighte ounces and halfe a quarter :

Item, a cupp of aggott with a cover of goulde like a tent, haveinge a morris daunce in the cover, sett with twentie saphires, nine small dyamonds, and seaventeene ballace rubies, garnished with pearles fixed, and pearles and beads of gould pendant, weighinge threescore and eighte ounces:

All which jewells and plate have beene received by the saide Duke and Earle, to be disposed of by them for our especiall service according as wee have given unto them private directions:

Nowe forasmuch as the saide jewells and plate are of greate value, and many of them have longe contynued as itt were in a continuall discent for many years togeather with the crowne of England, and therefore it may not bee safe for the saide Lord Compton, Lord Conwey, Sir Henry Mildmay and Endymion Porter, or any of them, to deliver them out of theire severall charges, nor for the saide Duke and Erle to receive the same and transporte the same beyonde the seas, and there to dispose them without speciall warrant from us for the doeinge thereof, which in tyme to come mighte bee perillous unto them, unles wee shoulde by some publique instrument declare that all this was done by our especiall commaundment and for our especiall service:

Knowe all men therefore that wee, for many weighty and important reasons and causes, much concerning us our honour and state, have authorised and commaunded the saide Lord Compton, Lord Conwey and Sir Henry Mildmay and Endymion Porter, to deliver theis severall jewells and plate, before severally mentioned in manner as aforesaide, unto the saide Duke and Erle or such of theire servants as they shoulde appointe to keepe the same;

And that wee did likewise authorise and commaunde the said Duke and Earle to order and dispose of the said jewells and plate to such purposes, and in such manner as wee our selfe have in private to them particulerly directed, and wee doe by theis presents declare and avowe the same, and that nothinge therein is done but by our owne ymmediate commaunde and for our awne ymmediate service; And our will and pleasure is, and wee doe by theis presents, for us our heires and successors, graunte that they the saide Duke of Buckingham, Erle of Holland, Lord Conwey, Lord Compton, Sir Henry Mildmay, and Endymion Porter and every of them theire heires, executors and administrators, and theire and everie of theire landes, goods and chattells, bee for ever freed as against us our heires and successors for the doeinge and performeing of our will and pleasure touchinge the premisses, and that they and every of them, be onely accomptable to us in our owne person for the disposeing of the saide jewells and plate, and to none other nor in any other manner;

And theis presents, or the inrollment thereof, shalbe unto them and every of them, and to all our officers and mynisters whom yt may any way concerne, a full and sufficient warrant and discharge in that behalfe.

In witnes, &c.

Witnes our selfe att Hampton Courte the seaventh day of December.

Per Ipsum Regem.

A MONSIEUR LE COMPTE D'HOLLANDE.[1]

[Henry Rich, Earl of Holland.]

MONSEIGNEUR,

MONS. L' Abé de Scagliá m'a commende de vous faire ceste despesche pour la necessité qu'il y a que les affaires soient advancées et poussés comme

[1] Page 276.

il dist dens le grand chemain. Il y a un mois que j'ay envoyé une despesche a Mons. le Duc pour rendre compte de ce qu'il m'avoist enchargé et de ce que Mons. de Scaglia avoist a dire, la dicte despesche estant arivée trois jours appres le despart de Monseigneur le Duc. Sa Maj. a pleu la lire et m'honnorer de ces commends par une lettre que Mons. de Montagu m'a apportée du secretaire *Canoué.* [*Conway.*] En m'a precedente lettre j'ay faict recitt de ce que ce pourvoist apprendré issi des plus fraiches nouvelles de France, et de ce que Mons. L' Abé de Scaglia avoit appris a Brusselles, Estant le sommaire une tres remarquable disposition qu'avoist L'Infante et le Marquis Spignola a un accomodement, luy aiant demandé s'ils se pouvoient asseurer que L'Engleterre leur donneroist bien deux mois de temps pour reçevoir les ordres requis d'Espagne, Or est il qu'en suitte de la derniere lettre de Rubens, par la quelle il desiroist un entreveue de luy et de moye en Hollande, ie luy procuray un passeport du Prince d'Oranges, Il ce transporta de Brusselles a Breda, d'ou il mescript qu'il avoist ordre de ces maistres de ne passer plus oultre que Zenenberghen, plasse neutre, et ou autrefois ceux qui firent les premieres ouvertures de la France sentrevoioient, m'asseurant par sa lettre qu'il me feroist veoir clairement que ceste punctualite estoist fondée sur des raisons justes, equitables et tendantes a l'advancement de l'affaire, mais aiant en singuliere recommendation d'accompagner les ordres que Mons. le Duc m'a donnee, avecq les sircumstansses requises a la reputation de sa Maj. ie montray la lettre a Mons. Carleton et luy dis que ie nestois nullement d'avis de bouger de la Haye ou des environs, et fis response au dict S^r^. Rubens que ie luy avois envoyé un passeport a sa requisition, en vertu duquel il pouvoist sans auqune difficulté ce transporter luy et ses valets, en telle plasse de la Hollande qu'il luy plaisait, que s'il faisoit difficulté de venir a la Haye, ie lirois trouver a Delf, ou Rotterdam comme appert par les copies des lettres issi enclosses, Il me fist response, et sçaveoir quil partoit promtement pour Brusselles pour receveoir aultres ordres, estant tres sensible de quelque ombrage que ie pourois prende, comme appert par cest lettre incluse quil escript a Mons. L'Abé de Scagliá, protestant que ceste resolution avoist esté prise pour le bien de l'affaire, ce qu'il m'eust tres particulierement faict entendre. Quelque jours appres il arriva a Delf qui etoist le $\frac{11}{21}$ du mois de Juillet, ou il m'a representé que si Don Diego Messias qui est encore a Paris n'eust tardé si long temps il n'eust pas-desiré de me veoir avant son arrivée parce que L'Infante attandant par luy tout ordre ne sçavoit que dire, mais craignant que l'Engleterre prinst quelque ombrage de la longeur d'Espagne, elle lavoist envoyé pour m'asseurer de son integritté de son Zelle, et sincere intention. En un mot pour faire cognoistre que les ordres eussent estes plustost envoyées si l'Espagne n'eust pris c'este resolution d'envoyer Don Diego Messia lequel a ce quil dist a faict telle diligence qu'il est party le lendemain de ces fiançailles, le dict Don Diego aiant aussi tardé plus long temps par les chemains pour raison d'une fievure tierce laquelle le tient encore a Paris. la seconde raison pourquoy ils avoyent envoyé le S^r^. Rubens estoist, pour entendre si l'on avoist advancé pour procurer a la concurrence des estats, et si l'on avoist meditté sur les expedients necessaires, pour faciliter les affaires, ou les plus grandes difficultes et obstacles ce renconteroient en celles de Hollande, Que l'Espagne avoist escript en ces termes. Vous continuerez de traitter avec Gerbier jusques a ce que Don Diego vienne, non seulement d'un acomodement entre l'Espagne et l'Engletere, mais aussi pour l'Alesmagne et l'Hollande. Que l'Empereur mesme avoist escript tres exactement a l'Infante que si auqúun traittée passoit par ces mains quil seroist tres contant que les affaires d'Alesmagne s'accommodassent et qu'il tesmoigneroist d'estre un Prince Chrestien. Le dict Rubens faisant des grandes instances pour sçaveoir a quel expediants

l'on avoist pensez, Je luy fis responsse que par l'escript qu'avoist esté envoyé le 9. de mars, pour responsse de ceux que j'avois apportée de la part de l'Infante, la Balle (comme dire) estoist mise a leur pietz, que c'estoist a eux de parler, que le temps ne permet pas puis que nous ne voions encore aultre certittude de leur part que parolles, de faire auqúune ouverture, que bien estoist vray que Mons. Carleton se devoist disposer a faire tout debvoir, mais qu'il nestoist possible d'avancer l'affaire sens que de la part d'Espagne, l'on ne vist des tesmoignages eficatieux, sur quoy il me dict que la serenissime Infante sçavoit bien quil ne se pouvoist rien faire sans les ordres requis et si long temps attendus, mais que son voiage tendant a nous asseurer de la bonne intention, et nous leuer de toutte doubte. seroist accompagné de quelque advancement si en attendant la venue de Don Diego Messias il ce pouvoist trouver quelques expediants pour donner lumiere a l'acheminement du traitté, et quainssi il retourneroit avecque quelque fruict. Je luy dis que pour corespondre aus asseurances qu'il apportoist de la bonne intention de l'Infante. Que ie le pouvois asseurer de celle de sa Maj. Et puis qu'il avoist maintenant licence de ce promener par les villes de Hollande, que j'avrois loisir de veoir Mons. Carleton lequel pouroist dire son sentiment sur quelques expedians, de la part duquel ie luy ay dict a son despart, qu'il sesvertuera tant que sera possible, a meditter sur les expediants necessaires et quen attendant qu'il avoist pensé a deux, estant toutesfois dict par maniere de discours, scaveoir si pour l'Electorat il se pouvoist adjouster uné voix davantage au colege, et que le survivant des deux succederoist, le second que dens lacommodement affin d'interesser le Prince, se rendasse la ville de Breda. Quand aux plus difficiles comme se qui regarde ce mot de p'ays libre, et lestroitte confederation ratifiée il y a deux ans, qu'il esperoist de trouver jour, estant son intention de la proposer au roy a mon retour, lors que le dict S^r. Rubens feroist veoir ce que Don Diego Messias apporterois. Il a promis qu'il feroist toutte diligence, et sur ce ay esté obligé d'attendre de ces premieres nouvelles, par advis de Mons. Carleton. J'ay faict entendre au dict Rub. la ligue que le roy de France pretend de faire avecq les Princes catholiques d'Alesmagne. L'Argent quelle a promis de fournir aux estats sur les premieres nouvelles quèlle aura que l'armes des estats aura assiegée quelque plasse, de sortte que Mons. Rubens avecq plusieurs aultres discours qu'avons eu ensemble sur la raison d'Estast que le roy d'Espagne devroit plutost aveoir de souffeir un Prince de la relision en Alesmagne, sen est allé avecq la pucè a l'Oreille esperant a la venue de Don Diego Messias, comme a un Messie. Les protestations qu'ils font, et la necessite qui les semble presser donne de l'aparence, si ce nest que l'Espagne trompe mesme l'Infante. ce que ce cognoistra bien tost, car Rubens a promis que s'il s'apercevoit de telle chose il en adverteroist promtement.

J'avois faict mention en ma premiere lettre, que l'on pouvoist aisement remarquer que plusieurs de ce pa'ys panchoient du costé de la France, et que la plus grand part avoyent une tres grande aprehention de ceste rupture entre la France et L'Engleterre. Je m'estois advise denploier mon temps a faire quelque recoevil des mesmoires que j'ay des affaires passées, et le communiquant avec Mons. L'Abé de Scaglia, Il a adioutté ce qu'il a creu estre convenable et utille, L'aiant reduit en une fasson de Lunettes d'Hollande pour faire veoir la veritté et la forme des affaires. Je luy escript en langue Françoise pour la traduire appres en flamang avecq intention de le destribuer par escript parmy ceux qui ont le plus de povoir et de sentiment en ce pays si telle estoist la volonte de sa Maj. c'est pourquoy ie l'envoye icy jointe, vous suppliant den dire vostre sentiment.

L'Ambass. de Savoye m'a dict que les desputés des estats ont estes invistez et porttez escripre en France, touchant l'interest qu'ils ont de la

mauvaise intelligence de ces deux couronnes. Que pourtant ils prient sa Maj. doublier les offences receves et de vouloir suspendre les actes d'hostillité contre l'Engleterre, representant particulierement que ce desordre portte la ruinne de cest estats. Laquelle lettre a esté faictte par l'artifice du Cardinal de Richelieu pour la faire inprimer a Paris, affin que ceux de la relision de France voient que les actions d'Engleterre sont mesmes odieuses a ces amis, affin qu'ils croient qu'il y a mesme de la desunion avecque ces estats, et faire paroistre qu'il a eu raison de portter le roy son maistre a des animosites contre l'Engleterre, puis que les estrangers mesmes cognoissent que la France par elle a esté offencée.

Nonobstant ceste ditte lettre que l'on croist estre solicittée par Artsen lequel s'est faict cognoistre du tout François en ceste conjuncture; Les estats cognoisent bien que l'Engleterre ne peut pour ces interets, n'y pour sa reputation permettre la pertte de la Rochelle, comme aussi que la France aye grandes forces en Mer, et destre pour les mesmes repects aussi bien interessez que l'Engleterre, qui donne assez de subject de croire quil y a de la necessité de les pousser, n'y ayant pas de doutte, quils suivroit tout a faict l'Engleterre en ce quelle vousdroit traitter d'une paix d'Espagne, estants hors de toutte sortte despoir d'assistance de la France, et font bien veoir le sentiment qu'ils en ont s'aiant la province d'Hollande esvertuée de fournir deux millions de livres, plus que par le passé pour suppleter a ce que la France manque. Le S^r. Rubens a veu lettres escriptes de France a l'Infante et Marquis Spignola lesquelles sont dressées par le Cardinal de Richelieu, disant lors que Mons. de Montagu parloit au Duc de Savoye touchant les affaires de la France, et l'Engleterre, que l'Ambassadeur de France la resident estoist caché derriere la tapisserie pour ovir tout ce que ce disoit, ceste fourbe estant controuvée pour faire croire que la France est recherchée par l'Engleterre et que mesmes la France est si esloignée de vouloir acommodement que ces ministres ne veulent pas paroistre ou sont ceux d'Engleterre, pour traitter avecques eux.

Le Cardinal de Richelieu aiant ombrage du voiage de Messias, se disant en France que c'est pour traitter avecq l'Engleterre, il a faict promtement escripre une lettre a Artsen, si tost que l'armée des estats assiegeroient une plasse de l'ennemy que la France leur fera tenir cinq cents mille livres, esperant par ce moien et par les $\frac{co}{m}$ livres, qu'ils ont fourny au roy de Dennemarque d'apportter lenpeschement a l'acommodement des affaires entre l'Espagne et l'Engleterre, cest un argument que la France ne faict rien de bon que par crainte et quand elle est forcée. Le bien qu'a desia aportté le bruict de quelque traitté avecque l'Espagne, maxime certain que l'entretien en est bon.

Les Lettres de Paris du 25 font mention d'une soulevation qu'il y a eu dens Bourdeaux n'aiants voulu accepter les nouveux edits. Ceux de Bourdeaux n'ont aussi voulu publier la desfence du commerce avecque l'Engleterre. Mons. L'Abé de Scaglia m'a induit descrire qu'il seroist d'avis en ceste disposition de leur faire sçaveoir de les vouloir traitter en amis, a condition qu'ils soient obliger d'assister ce que le roy de la grand Bretagne entreprendra a leur advantage. Monsieur de Rohan a faict responsse au roy par son agent que le roy luy avoit envoyé pour tirer promesse de luy qu'il n'eust pas a ce remuer. Il a respondu qu'il se fera recognoistre bon serviteur du roy pourveu que la Rochelle soit remise en toutte sortte de liberté, ce que faict cognoistre au roy que la deliberation des armes que Mons. de Rohan prend, est avecque le consentment des Eglisses de France. Il a fait retirer Madâme de Rohan a Geneve, et sen va en Italie affin que personne ne soupsonne quelle sollicette le roy pour son mary.

La Rochelle avoist faict pendre quelques uns qui avoient voulu persuader le peuple de s'unir avecque le roy.

Mons. de Guise est tres mal satisfaict pour le commendement donne a Mons. d'Angoulesme. Il estoist party vers Poittù environ quattre ou cinq mille hommes et doibt estre la a la fin du mois de Juillet. Je ne puis obmettre de faire recitt de la bonne repartie que Mons. L'Abé de Scaglia a faict a l'Embassadeur de France et celuy de Venise issi resident, lesquelles pressoient fort qu'il ce devoist entremettre en un acommodement, qu'il falloit procurer que la France vint a une suspention d'armes, sur quoy L'Abé de Scaglia demende si la France avoist des piques longues de Calais a Douure, car pour d'aultres armes il n'en cognoissoit pas.

Jay representé a Mons. de Scaglia ce que Mons. Canoué m'a commandè de la part du roy, le dict Scaglia m'a faict veoir en mesme temps ce quil escrivoit a son Altetze touchant les affaires, pour le tenir tousiours disposé au dessain de sa Maj. et dy engager ces amis, ce qu'il avoit recommendé avecque toute l'ardeur que l'on pouvoist souhaister. Pour ce que regarde le voyage du Baron de Puseol, il attend responsse d'un jour a aultre, de tout ce que l'on peut desirer de sa negotiation, estant party d'icy avecque touttes les instructions et mesmoires necessaires, il ne doutte quil n'aye bien servy. Pour les affaires de Geneve il a dict a Mons. de Montagù en ma presence comme il poura asseurer son Altesse de tout ce que le roy luy a ordonné et de plus que sa Maj. est authourdhuy au point de rendre si grand servisse a ceux de son party en France qu'il luy donnera tant plus d'avantage et d'authoritté parmy ceux de Geneve et ailleurs que l'on pouvoist attendre quelque bon succes. L'Abe de Scaglia s'asseurant que son Maistre le trouvera bon, Monsieur de Montagu s'en va bien instruit de ce qu'il aura a faire avecq Soissons, particullierement sur l'ocasion de la Maladie du roy, laquelle enpirant pouroist bien changer beaucoup de choses aultrement s'il tombe en fievure cartte comme l'on dict desia, cela fortifiera les mal contents de France, et donnera toutte sortte d'advantage a ceux qui en sçavront profitter, et quelque sortte de minne qu'ils fassent ils sont a present bien enpeschez, car indubitablement, yl y aura beaucoup de brouilliers dens touttes le provinces de la France qui les rendront inutilles au roy pour le secours qu'il en pouvoist aveoir tiré, jusques a tant que l'on soit en estast de faire d'avantage, comme Mons. de Scaglia croit que sera si les affaires de Savoye et de Genes sache vent.

L'Abe de Scaglia avroist desiré de passer au plustost en Engleterre vers sa Maj, mais est en ce point qu'il attend quelque responsse de Madame de Soissons, il desire de pouvoir conclure avecq Mons. de Candalle qui luy a promis de s'unir avecq Mons. le Compte de Soissons, lequel n'attend qu'une responsse pour establir ceste affaire la, mais il espere de partir dicy, au plus tard en quinse jours, ou trois semaines, et desire que le vaisseau revienne envers le dict temps.

L'Ambass. de France a fort desiré de pouvoir escripre quelque chose du retour de Mons. de Montagu, il s'est adresse a Mons. de Scaglia lequel luy a faict des responses assez ridicules, en particulier luy a proposé de demander a Mons. Carleton passeport pour asseurer les vaisseaux du roy de France qu'il voisdroit bien faire partir de ces ports.

J'avois touché en m'a precedente lettre comme l'Ambass. de Venice et l'Agent de Florence residant en Engleterre sont personnes qui interprettent en mal tout ce qui ce faisoit en Engleterre, donnent les advis aux ennemis de la couronne, et estoient personnes dangereuses, en aiant souvent ouy des estranges raports. Mons. de Scaglia dict sur cela, qu'il faut veoir de mettre l'affaire tout bellement en tel estat que l'on aye a parler sens portter prejudice a l'Ambass. de Venice qui est en France parce que les principalles choses que Mons. L'Abé de Scaglia a scù, il les a de celuy de Paris, lequel est maintenant suspect a celuy d'Engleterre.

Mais touchant cest agent de Florence qui est a Londres, Le Sr. Vertselin

m'a souvent donné des advis pour les dire a Mons. le Duc ne pouvant le dict Vertselin souffrir les malices lesquelles il faisoist paroistre. Et j'ay remarqué selon les paroles que le dict Vertselin m'a dittes que sens doubte cest agent de Florence a faict ce petit livret intittullé la cronique des favorits, et dedie a Mons. le Duc de Buckingham, dens lequel ie trouve les mesmes termes que le Vertselin m'a raconté. Mons. de Scaglia m'a faict tenir le livret que japortteray quand et moy, sa Maj. m'aiant faict l'honneur de me commander par le secretaire Canové d'en faire raport, a qui j'ay aussi escript un peu plus briefvement et pour ne manquer a mon deveoir ie n'ay voullu faillir de vous en donner la cognoissance.

Authourdhuy sont venues les lettres de France vielles de 10 jours. Le roy est encore a Villeroy fort mal. sa fievure est double tierce, avecque laccident de la dissanterie le rend en tres mauvais estast, les astrologues disant sa fin, toutes les affaires cessent et plusieurs tant dehors que dedans son aux atentes ; il fust dict au roy que le Cardinal de Richelieu lavoit servy avecque beaucoup de passion, il dict ces mots, il est vray ie le sçay bien, mais le peuple se plaint fort.

Ils ont taché dacepter le gouvernement de Grandmont, mais il la refusé. Mons. D'Espernon c'est retiré a Bergerac, disant puis qu'il ne peut empesscher la soulevation du peuple, qu' aussi ne veust il estre present si quelque mal arivoit.

Monsieur d'Angoulesme a este commendé de s'arester a Nior qui est a 10 lieves de la Rochelle. ils ont levé toutte les garnisons tant de Boulogne et quartiers sircomvoisins pour les envoyer a Mons. d'Angoulesme. Madame la Contesse de Soissons a mandé que le mariage luy plaist mais dict a Mons. de Scaglia quelle ne peut resoudre que jusques a ce que ceste maladie du roy prenne fin.

L'Ambassadeur de Savoye a escript par homme expres la necessite qu'il y a que Mons. le Compte se desclare et prenne resolution principallement durant la maladie du roy.

Don Diego Messias est fort malade a Paris d'une fievre tierce, Je crains fort un prolonguement aux affaires, par ceste maladie.

Monsieur de Crecy aiant mande un courier pour faire sçaveoir au roy de l'armement de Mons. de Savoye et l'ombrage que l'on devoit prendre de Mons. de Soissons, le roy a mande a Mons. de Crecy de ne bouger des frontierres et qu'il luy envoieroit le regiment du Prince de Phalsbourgh, le fils du Cardinal de Guise qui fust tué a Blois, quil les reduiroit a trois mille. le regiment du cheu. de Sault a deux mille, et si cela ne suffit, quil luy donne ordre d'en faire encore cinq mille et cinq cents cheuaus.

Mons. de Louvieres estant mis en prison a la Bastille en l'ocasion de Chalais a demande a parler au Cardinal Richelieu, le mesme jour a este mené a la Conciergerie, où l'on faict son Proces, ce dict qu'il doibt aveoir nomme plusieurs personnes et en particulier Mons. le grand prieur et Vandome.

Mons. Del Beuff solicitte pour le gouvernement de la Picardie.

Le roy a este saigné quatre fois, la fievre tierce redoubleé, ne bouge pas du lict.

Le Cardinal ce paigne de rage les cheveux et la barbe avecque les ongles, ne permet que personne aproche du roy, mesme la royne.

Cest issi le sommaire de ce que les dernieres lettres disent.

Jespere que Vost. Exc. pardonnera a ma longue escripture partant du Zelle

De Monseigneur
Vostre tres humble tres obeisant
et tres oblige serviteur

ce 6 *d'Aoust* 1627, *Haye*. B. GERBIER.

PENSION FOR LIFE TO NICHOLAS LANIERE.

De concessione ad vitam Nicholao Laniere et aliis.[1]

A. D. 1626. 2 Car. 1mi.

CHARLES by the grace of God, &c. To the treasurer and undertreasurer of our Exchequer nowe being, and that hereafter for the tyme shall be, Greeting,

Whereas wee have beene graciously plesaed, in consideration of service done, and to be done unto us by sundrie of our musicians, to graunt unto them the severall annuities and yearly pensions hereafter following, (that is to say) to Nicholas Laniere master of our musick two hundred poundes yearly for his wages, to Thomas Foord forescore pounds yearly for his wages, that is, for the place which he formerly held, fortie poundes yearely, and for the place which John Ballard late deceased held, and now bestowed upon him the said Thomas Foord fortie poundes yearly, to Robert Johnson yearely for his wages fortie poundes and for stringes twentie poundes by the yeare, to Thomas Day yearely for his wages fortie pounds and for keeping a boy twenty fower poundes by the yeare, also to Alfonso Ferabosco, Thomas Lupo, John Laurence, John Kelly, John Coggeshall, Robert Taylor, Richard Deering, John Drewe, John Lanier, Edward Wormall, Angelo Notary and Jonas Wrench, to everie of them fortie poundes a peece yearly for their wages, and to Alfonso Bales and Robert Marshe, to each of them twentie poundes a peece yearely for their wages.

Theis are therefore to will and commaund you, out of our treasure in the receipt of our exchequer, to cause payment to be made to our said musicians above mentioned, and to every of them severally and respectively, the said severall annuities and allowances, as well presently upon the sight hereof for one whole year ended at the feast of the annunciation of the Blessed Virgin Mary, last past before the date hereof, as alsoe from the feast hitherto, and soe from tyme to tyme hereafter at the fower usuall feastes or termes of the yeare, (that is to say) at the feast of the Nativitie of St. John Baptist, St. Michaell the Archangell, the Byrth of our Lord God, and the Annunciation of the Blessed Virgin Mary, by even and equal portions, during their naturall lives, and the lives of everie of them respectively, together with all fees, profitts, commodities, allowances and advantages whatsoever to the said places incident and belonging, in as large and ample manner as any our musicians in the same places heretofore have had and enjoyed the same; and theis presents, or the inrollment thereof, shalbe your sufficient warrant and dischardge in this behalfe.

In Witnes, &c.

Witnes our self at Westminster the eleaventh day of July.

Per Breve de Privato Sigillo, &c.

DENIZATION OF F. CLEYNE AND P. DE MAECHT.[2]

De Concessione Denizationis Francisco Cleyne et Philippo de Maecht.[2]

A. D. 1625. 1 Car. 1mi.

REX omnibus ad quos, &c. Salutem.

Sciatis quod nos, de gratia nostra speciali, ac ex certa scientia et mero motu nostris, concessimus, ac per presentes pro nobis, heredibus et

[1] *Rymer*, vol. xviii. p. 728. [2] Page 376. [3] *Rymer*, vol. xviii. p. 96.

successoribus nostris, concedimus Francisco Cleyne et Philippo de Maecht in partibis transmarinis oriundis seu quibus aliis nominibus vel cognominibus vocentur seu censeantur, vel quocunque alio nomine vel cognomine aut additione nominis vel cognominis eorum alter vocetur seu censeatur, quod ipsi posthac durantibus vitis suis sint indigene ac ligei nostri, ac heredum et successorum nostrorum regni nostri Angliae, ac in omnibus teneantur reputentur tractentur habeantur et gubernentur et eorum alter teneatur reputetur tractetur habeatur et gubernetur, tanquam fidelis ligeus noster heredum et successorum nostrorum infra hoc regnum nostrum Anglie oriundis, et non alio modo;

Ac quod ipsi omnes et omnimodas actiones sectas et querelas cujuscunque sint generis, in quibuscunque curiis locis et jurisdictionibus nostris heredum et successorum nostrorum habere exercere, eisque uti et gaudere, ac eis et in eisdem placitare et implacitare, respondere et responderi, defendere et defendi possint et valeant, et eorum alter possit et valeat, in omnibus et per omnia, sicut aliquis fidelis ligeus noster vel aliqui fideles ligei nostri in dicto regno nostro Anglie oriundi;

Et insuper quod iidem Franciscus Cleyne et Philippus de Maecht terras tenementa reversiones et servitia, ac alia hereditamenta quecunque infra dictum regnum nostrum Anglie et alia dominia nostra perquirere recipere habere tenere emere et possidere, ac eis uti et gaudere, eaque dare vendere alienare et legare cuicunque persone sive quibuscunque personis sibi placuerit ad libitum suum possint et valeant, et eorum alter possit et valeat licite et impune, adeo plene quiete libere integre et pacifice, sicut aliquis ligeus noster vel aliqui ligei nostri infra dictum regnum nostrum Anglie nati;

Ac etiam quod iidem Franciscus Cleyne et Philippus de Maecht omnes et omnimodas libertates Franchesias et privilegia hujus regni nostri libere quiete et pacifice habere et possidere, eisque uti et gaudere possint tanquam ligei nostri, et eorum alter possint tanquam ligeus noster, infra dictum regnum nostrum Angliae oriundi, absque perturbatione impedimento molestia vexatione calumpnia seu gravamine nostri heredum et successorum nostrorum vel aliquorum aliorum quorumcunque; Aliquo statuto actu ordinatione seu provisione in contrarium inde antehac editis factis ordinatis seu provisis, aut aliqua alia re causa vel materia quacunque, in aliquo non obstante:

Proviso semper quod iidem Franciscus Cleyne et Philippus de Maecht homagium ligeum nobis faciant, ac Lott et Scott, prout alii ligei nostri faciunt et contribuunt, solvant et contribuant, et eorum alter solvat et contribuat ut est justum, solvantque iidem Franciscus et Philippus nobis heredibus et successoribus nostris custumas et subsidia pro bonis et marchandizis suis, prout alienigene solvant et solvere consueverunt.

Proviso etiam semper quod iidem Franciscus et Philippus ad omnes et singulas ordinationes actus statuta et proclamationes hujus regni nostri, tam edita quam imposterum edenda, teneantur et obedientes sint, et eorum alter teneatur et obediens sit, juxta formam in ea parte nuper editi et statuti provisi.

In cujus rei, &c.

Teste rege apud Westmonasterium vicesimo octavo die Maii.

Per Breve de Privato Sigillo.

PENSION FOR LIFE TO F. CLEYNE.[1]

De Concessione ad Vitam Francisco Cleyne.[2]

A. D. 1625. I. Car. 1mi.

CHARLES by the grace of God, &c.

To all, to whome theis presents shall come, Greeting:

Knowe yee that wee, for certeyne good causes and considerations us hereunto moving, of our especiall grace, certeyne knowledge and meere motion, have given and granted, and by theis presents for us our heires and successors, doe give and graunte unto our trustie and welbeloved Francis Cleyne, a certeine annuitie or pension of one hundred poundes by the year, to have hold and enjoy the said annuitie or pension of one hundred poundes of lawfull money of England by the yeare, to the said Francis Cleyne, from the feast of the blessed Virgin last past before the date hereof, for and during the terme of his naturall life, to be perceived and received by him the said Francis Cleyne or his assignes, out of the treasure of us our heires and successors, at the receipt of the exchequer of us our heires and successors, by the handes of the treasurer, undertreasurer and chamberlaynes of us our heires and successors there from tyme to tyme being, at the fower usual feastes or termes of the yeare, that is to say, at the feastes of the Nativitie of St. John Baptist, St. Michaell the Archangell, the Byrth of our Lord God, and the anunciation of the blessed Virgin Mary, by even and equal portions to be paied,

Although expresse mention, &c.

In witnes, &c.

Witnes our selfe at Westminster the fourth day of June.

Per Breve de Privato Sigillo.

The following slight notices relating to Artists who have worked for the English, but came not to England, or who are cursorily mentioned to have been here, are extracted from Descamps.

HUBERT JACOBS, of Delft, painted portraits of several English; and it is pretended that, to satisfy their natural impatience, he formed a hasty manner that prejudiced his works and reputation. Vol. ii. p. 36.

John David de Heem, of Utrecht, a celebrated painter of flowers, had sold a capital piece to Vander Meer, another painter, for 2000 florins. Vander Meer being plundered by some troops, had no resource but in presenting that curiosity to King William, having inserted the monarch's head in the garland. The King brought it to England, having bestowed a lucrative employment on the donor. Vol. ii. p. 39.

Henry Pot, of Harlem, drew the portraits of the King and Queen of England, and of the principal nobility—at what time is not specified; probably they were Charles II. and his mother, &c. during their exile. Vol. ii. p. 43.

John Lievens, born at Leyden in 1607, was an admired painter of portraits. The Prince of Orange presented to the English ambassador (who gave it to the King) the picture of a student sitting by the fire, which pleased so much that Lievens came to England on the credit of it, drew most of the royal family and many of the nobility, though then but twenty-four (it was in 1630), and staid here three years. This is all the account I find of this painter in England, nor do I know any of his works here;

[1] Page 376. [2] *Rymer*, vol. xviii. p. 112.

yet the tradition is confirmed by a MS. catalogue of King Charles's pictures, in which are named, The Student, portraits of the Prince and Princess, and a Salutation of the Virgin. *Descamps*, vol. ii. p. 117.

Palamedes Stevens, according to Descamps, is still more our own, having been born at London in 1607, though he never practised here. His father, an eminent sculptor of Delft, was celebrated for carving vases in porphyry, agate, jasper, and other precious materials, and was invited to England by James I., where the son was born, soon after which he was carried by his father to Holland, and died at the age of thirty-one. *Descamps*, vol. ii. p. 118.

Nicholas de Heltstokade, of Nimeguen, painted the King of England: I suppose, Charles II. *Ib.* p. 112.

The Directors of the Dutch East India Company gave 4000 florins for a picture of Gerard Dow, representing a woman with an infant on her lap, playing with a little girl. They presented it to Charles II. on his restoration. King William carried it back to Loo. *Ib.* 221.

Giles Schagen, of Alcmaer, was a great copyist, and painted portraits and sea-pieces. He was born in 1616, and Descamps says he was in England. *Ib.* 253.

King William gave 900 florins for a picture by *Mary Van Oosterwyck*.

John Henry Roos, born at Otterburg in the Lower Palatinate in 1631, was a painter of landscape and animals, and, according to Descamps, came into England, but probably staid here very little time.

William Sckellinks, according to the foregoing authority, was here too, but stayed as little. He painted in Holland the embarkation of Charles II. at the Restoration, which was reckoned his capital work.

John de Baan, born at Harlem, 1633, became so considerable a portrait painter that, on his arrival in England, Lely, who, if Descamps were to be credited, was the most jealous of his profession, (which is a passion more likely to be felt by the worst artists than by the best,) was exceedingly glad that De Baan returned soon to the Hague. He frequently drew King William and Queen Mary, and painted King James in his passage through Holland. John de Baan died in 1792.

That neat and curious painter, *Vander Heyden*, was probably in England; for Descamps (vol. iii. p. 49,) mentions a view of the Royal Exchange by him.

Francisco Milè was here, but made no stay.

Robert Du Val, who had been employed by King William at Loo, was sent over to clean the cartoons, and place them in Hampton Court. See his Life in Descamps, vol. iii. p. 172.

John Van Hugtenburch, of Harlem, was employed by Prince Eugene to paint his battles,[1] and had a share in the designs for the triumphal tapestry at Blenheim.

Augustine Terwesten, of the Hague, born in 1649, visited England in the course of his studies.

John Vander Spriet, of Delft, painter of portraits, died at London. He is quite unknown. (V. Descamps, vol. iii. p. 261.)

Simon Vander Does staid here but a very short time.

[1] [These battles were etched by Hugtenburg himself for the *Beschrijving der Veldslagen van Prins Eugenius van Savoye, den Prins van Oranje, en den Hertog van Marlborough*, published at the Hague in 1727.—W.]

ALPHABETICAL LIST OF THE ENGRAVED PORTRAITS

DESCRIBED OR REFERRED TO IN THE PRESENT VOLUMES.

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Abbot, Dr. George, Archbishop of Canterbury, 857 *bis*.
——— Dr. Robert, Bishop of Salisbury, 859.
——— Mordecai, 951.
Abel, Alderman Richard, 893.
Addison, Joseph, 1004.
Alabaster, Dr. William, 868 note.
Albemarle, George Monke, Duke of, 901, 908, 916, 921, 938, 945, 952.
——— Elizabeth Cavendish, Duchess of, 907 note.
——— Christopher Monke, Duke of, 908, 960 note.
——— Arnold Joost Van Keppel, Earl of, 963.
Albert and Isabella, Archduke and Archduchess of Austria, 856.
Albert, Elector of Metz, 843 note.
Alfred, King of England, 942, 1006.
Allen, Sir Thomas, 944.
Allestry, Dr. Richard, 939.
Allestrey, William, 952.
Alston, Mary, Lady Langham, 912.
Amelie, Princess, second daughter of George II., 982.
Ames, William, 879.
Andrews, Dr. Launcelot, Bishop of Ely, 865, 868, 875.
Annandale, tomb of Sophia, Marchioness of, 1005.
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——— Queen of England, 918, 949, 963, 964 note. As Princess of Denmark, 944 *bis*, 952, 960 note, 971 note, 1000 *bis*.
——— Princess, daughter of Charles I., 876, 877.
——— Czarina of Russia, 982.
——— Princess of Orange, 982, 1000.
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Anstruther, William, 963.
Archee, Jester to Charles I., 875, 901.
Argyle, Archibald Campbell, Earl of, 904, 944.
——— second Marquess of, 938.
——— first Duke of, 951.
Arminius, James, 1004.
Armstrong, Sir Thomas, 904.
Arnauld, Anthony, 1005.
Arnd, John, 866.
Arundel, Philip Howard, Earl of, 883.
——— Thomas Howard, Earl of, 865, 882, 885, 893, 919, 997 note, 1005.
——— Alathea Talbot, Countess of, 882 notes, 901, 1005.
——— Elizabeth Stuart, Countess of, 951.
——— Henry Frederic Howard, Earl of, 920 note.
Ashburnham, Bertram de, 941.
Ashley, Anthony Ashley Cooper, Lord, 946 note.
Ashmole, Elias, 911 note, 913.
Ashton, John, 950.
Ashurst, Sir William, 952.
Athlone, Godart, Baron de Ginckle, Earl of, 951.
Atkins, Richard, 908.
Atterbury, Dr. Francis, Bishop of Rochester, 1001.
——— Dr. Lewis, 1002.
Atwood, Thomas, 879.
Aubigny, Lady, 919.
Augusta Maria, Princess, 919.
Aurelius, Abraham, 881, 883.
Austin, William, 879.
Austria, Ferdinand, Archduke of, 868.
Aylesbury, Robert Bruce, Earl of, 950.
Aylett, Robert, 897.
Aylmer, Dr. John, Bishop of London, 950.
Ayres, John, 952.
Babington, Dr. Gervase, Bishop of Worcester, 855.
——— John, 895.
Bacon, Sir Francis, 867, 878, 897, 917, 1002. His tomb, 1002.
——— Sir Nicholas, 1002.
Bagford, John, 1003.
Bagwell, William, 917, 918.
Baker, Madam, 930 note.
Baliol, John, and his wife Devorguilla, 943 note.
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Bancroft, Dr. Richard, Archbishop of Canterbury, 1001.
Banfi (Hunyades), John, 879.
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Barberinus Maffei, afterwards Pope Urban VII., 1005.
Barefoot, Dr. John, 942.
Barham, Henry, 1003.
Barker, John, 879.
Barlæus, Gaspar, 1005.
Barlow, Dr. Thomas, Bishop of Lincoln, 938, 952.
Barnes, Joshua, 952.
Barriff, William, 879.
Barrington, Lady Anne, 954.
Barrow, Dr. Isaac, 938, 939.
Barwick, Dr. John, 1002.
——— Dr. Peter, 1003.
Bate, John, 896.
Bates, William, 916, 950.
Bathurst, Dr. Ralph, Dean of Wells, 938.
Battori, Sigismond, 856.
Bavaria, Charles, Duke of, and his Secretary, 947.
Baxter, Rev. Richard, 952, 953, 1003.
——— William, 1003.
Bayfield, Robert, 910 note, 912.
Beauclerk, Lord Aubrey, 1003.
Beaufort, Mary Capel, Duchess of, 908.
——— Henry Somerset, Duke of, 952, 1000.
Beaumont, Dr. Joseph, 951.
——— Francis, 1004 *bis*.
Beauties at Hampton Court, engravings of, 975 note, 976.
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Bedford, Anne Carr, Countess of, 920 note.
——— Francis Russell, Earl of, 1000.
Bedingfield, Sir Henry, 953.
Bedloe, Capt. William, 952 *bis*.
Behn, Mrs. Aphra, 952.
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Benedetti, a singer, 1005.
Benlowes, Edward, 939.
Bennet, Dr. Christopher, 921.
——— Henry, Earl of Arlington, 940.
Benson, Dr. Martin, Bishop of Gloucester, 1001.
Bentley, Dr. Richard, 1002.
Berkeley, George, Earl of, 939.
——— Admiral Sir William, 944, 946 note.
Bernard, Dr. Francis, 952.
——— Nicholas, 879.
Bernardiston, Sir Samuel, 952.
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Betterton, Thomas, 971 note.
Beverland, Adrian and his wife, 908, 960 note.
Bickerton, Jane, Duchess of Norfolk, 940.
Billingsley, Martin, 870, 897.
Binning, Thomas, 898.
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——— Thomas, 1001.
Blackall, Dr. Ofspring, Bishop of Exeter, 969, 1001.
Blackburne, Dr. Launcelot, Archbishop of York, 1001.
Blackmore, Sir Richard, 953.
Blackwall, Rev. Anthony, 1002.
Blake, Admiral Robert, 983.
Blencowe, Sir John, Chief Justice of the Common Pleas, 1002.
Blood, Colonel, 953.
Blount, Sir Henry Pope, 938.
Blow, Dr. John, 950.
Bluck, William, 950.
Bobart, Jacob, 943.
Boccacio, Giovanni, 950.
Bodley, Sir Thomas, 942.
Bogerman, John, 1004.
Bohemia, Frederick and Elizabeth, King and Queen of, and Prince and Princess Palatine, and their son, Prince Charles Louis, 856, 859, *bis*, 862 *ter*, 863 *bis*, 864, 868, 872, 874, 881, 1000.
Boleyn, Anne, 855.
Bolton, Roger, 868.
——— Dr. Samuel, 915.
Bonnel, James, 908, 950.
Boteley, Samuel, 873.
Bourbon, Henry, Prince of Condé, 872.
——— Charles, Duke of, 883.
Boyd, Mark Alexander, 918.
Boyle, Dr. Michael, Archbishop of Armagh, 938.
——— Hon. Robert, 913, 950, 1004.
Boys, Edward, 914.
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Bradbury, Thomas, 953, 1002.
Brathwaite, Richard, 879.
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——— Noah, 912.
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Briggs, Dr. William, 951 note.
Bristol, George, Lord Digby, Earl of, 893.
——— John, Lord Digby, 866, 894.
Brog, Sir William, 874.
Brome, Alexander, 898 *bis*, 939.
——— Richard, 897.
Brooke, Robert, Lord, 941.
Broome, William, 1002.
Broughton, Hugh, 868.
Brown, Edward, 879.
——— George, 1001.
——— John, of Norwich, 952.
——— Alexander, 919.
Browne, Sir Thomas, 899, 944, 951.
Brownlow, Sir Richard, 897.
——— Lady, 960 note.
Brownrig, Dr. Ralph, Bishop of Exeter, 915.
Bruce, David, 1007.
——— John Cotton, 944.
——— Sir Robert Cotton, 897.
Brunswick, Christian, Duke of, 868.
Buchanan, George, 950.
Buckingham, George Villiers, Duke of, 864, 865, *bis*, 873, 883, 896, 910, 916, 919, 960 note.
——— Katherine Manners, Duchess of, when Marchioness, 859, 864.
——— John Sheffield, Duke of, 1000.
Bulfinch, John, 938.
Bullock, William, 969.
Bulwer, Dr. John, 914.
Bunyan, John, 949.
Burgess, Daniel, 957, 1002.
Burgh, Sir John, 875.
Burkit, William, 951.
Burleigh, Thomas Cecil, Lord, 857 note, 878.
——— William Cecil, Lord, 1001.
Burnet, Dr. Gilbert, Bishop of Salisbury, 950, 1001.
——— Dr. Thomas, 950, 1001.
Burroughs, Jeremiah, 896.
Burton, Henry, 879.
——— Ezekiah, 949.
——— William, of Falde, 859.
——— Physician, 866.
Busby, Dr. Richard, 950.
Butler, Samuel, 946 note, 1004 *ter*.
——— Dr. William, 866.
Cadogan, William, Earl of, 978.
Cæsar, Sir Julius, 855.
Calamy, Dr. Edmund, 1002.
Calver, Edward, 894.
Calvert, Cecil, Lord Baltimore, 940.
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Camden, William, 901, 950 note.
Campbell, Sir James, 872, 879.
Caracci, Agostino, 1005.
Carausius, Emperor in Britain, Coins of, 1006.
Carencross, Alexander, Bishop of Glasgow, 952.
Carew, Sir Geo. Earl of Totness, 881.
Carleton, Sir Dudley, 896.
Carlisle, Charles Howard, Earl of, 915, 917, 940.
——— Lucy Percy, Countess of, 901, 920 note.
——— Margaret, Countess of, 920 note.
——— Christopher, 919.
Carnarvon, Anna Sophia Herbert, Countess of, 920 note, 979 note.
——— Robert Dormer, Earl of, 979 note.
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Carter, John, 877.
——— Sir Laurence, 1002.
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——— William, 921.
——— Dr. Thomas, Bishop of Chester, 950 note.
Caryl, Joseph, 951.
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——— Sir William, 875.
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——— II., King of Sweden, 918.
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——— XII., King of Sweden, 1005.
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——— II., Elector of Saxony, 869.
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——— Richard Sackville, Earl of, 865.
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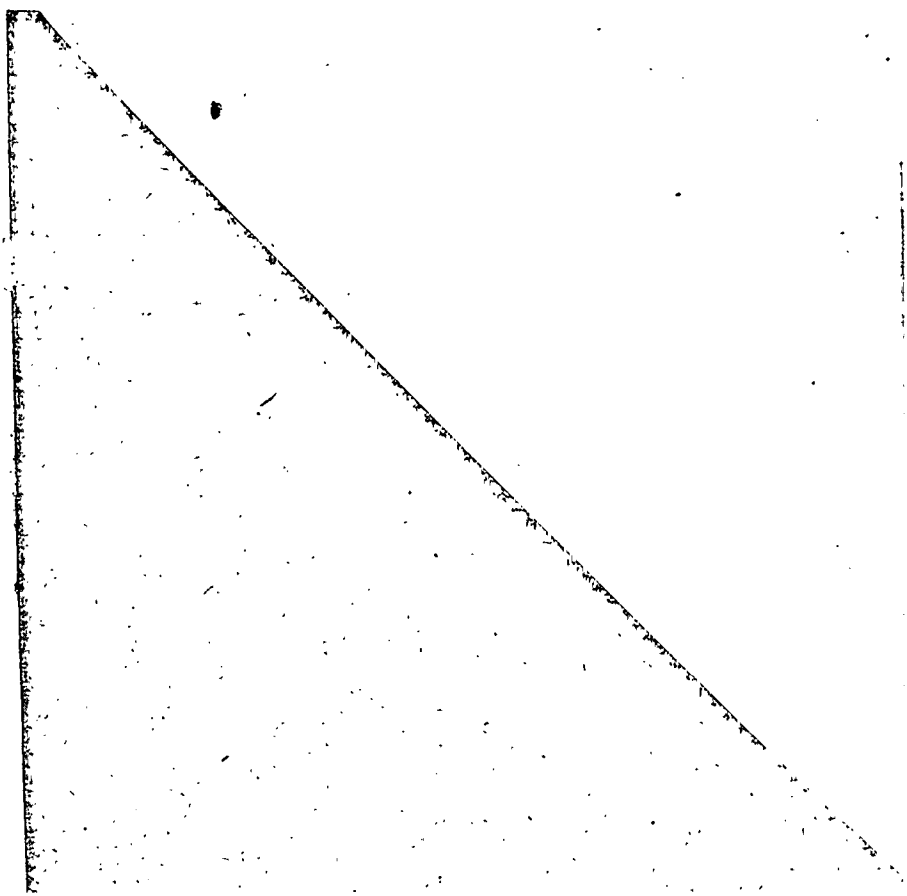

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